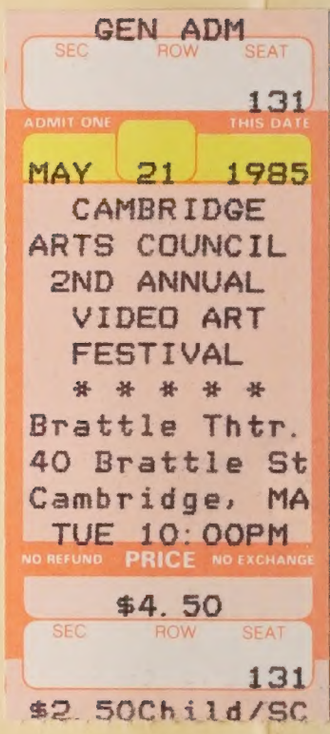
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NEW ENGLAND CONSERVATORY OF MUSIC

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THE ENCHANTED CIRCLE

James Avery Hoffmann and Joseph Gabriel Maneri, *directors*

presents

The Music of John Cage for his Seventy-Fifth Birthday

directed by Lyle Davidson and Stephen Drury

She Is Asleep *(1943)*

I. Quartet
II. Duet

ASLSP *(1985)*

Concerto for Prepared Piano and Orchestra *(1951)*
(in three parts)

* * Fontana Mix *(1958)* -- Variation IV *(1963)* * *

Ryoanji *(1983)*

Radio Music *(1956)*

Apartment House 1776 *(1976)*

Wednesday, September 30, 1987
8:00 P.M.
Jordan Hall

This program is made possible with support from the Massachusetts Council on the Arts and Humanities, a state agency whose funds are recommended by the Governor and the legislature.

Use of cameras and tape recorders is not allowed in Jordan Hall. Please be sure the electronic signal on your watch or beeper is switched off before the concert.

The Enchanted Circle will present music by Alan Fletcher, and contemporary guitar and mandolin music played by Robert Paul Sullivan, on Thursday, November 5 at 8:00 in Brown Hall.

Program Notes

"Now that things are so simple, there's so much to do." Emerging from a sound sleep, composer Morton Feldman spoke this sentence to John Cage in the early days of the American experimental music movement. The entire universe of audible sound had been opened for musical exploration by Cage's discovery that any sound, in any context, can be heard as music. ("A sound does not view itself as thought, as ought, as needing another sound for its elucidation...") Freed from the rock of Beethovenian "self-expression" as well as the hard place of Boulezical "total order," each sound, whatever its origin or overtone structure, is uniquely and independently itself.

Tonight's concert celebrates the seventy-fifth birthday of John Cage, the founder, guru, scapegoat and court jester of American contemporary experimental music. We will try to reveal, above all, the astonishingly broad range of Cage's work, from the meditative to the humorous, from the monochromatic to the colorful, from the purest intellectual abstraction to the most deeply felt spiritual longing.

She Is Asleep, quartet for 12 tomtoms, Duet for 1 v. prepared pf. 1943. This delicate music's structure is based on rhythmic patterns rather than tonal schemes.

Dominique Eade, voice
Stephen Drury, piano

ASLSP and Ryoanji are two recent examples of chance music. In both, sounds occur when and where they will, unimpeded by personal desire or taste. The gentle curves of Ryoanji are tracings of the large rocks in the Zen garden of the same name, quietly supported by raked sand. ASLSP is similar to Cage's huge set of piano Etudes (worthy successors to those of Chopin and Debussy), written with the help of astronomical star maps, realized as a set of duets for the pianist's two hands. (ASLSP was written for the University of Maryland piano competition. The title is a wry jibe at the playing found in such competitions, being an abbreviation for "as slow as possible" as well as a reference to Finnegan's Wake: "Soft morning, city! Lsp!")

ASLSP

Stephen Drury, piano

Ryoanji

Michelle Vigneau, oboe
Doug Lippincott, Masashi Harade, percussion

Concerto for Prepared Piano and Orchestra teeters at the very edge of a crucial development in the evolution of Cage's thinking. Cage at this point was composing with the aid of large charts or matrixes which displayed the single sounds, chords, and flurries of notes to be arranged like seashells into a composition. (Each of these sounds had been created with incredible delicacy and imagination by the composer.) Cage came to realize that movements on the chart from one sound to the other could be seen as expressing only the juxtaposition of two sounds, rather than the composer's emotional state. Throughout the Concerto, the orchestra expresses only movement on the chart, sans personal taste. The soloist originally embodies the idea that "music should be improvised or felt." After the crisis in the second movement, in which the soloist becomes trapped by his own increasingly empty "expressive" gestures, we discover the almost Buddhistic calm of the final movement, in which both soloist and ensemble show us clearly that form is indeed emptiness, and emptiness, form. Cage: "The charts gave me my first indication of the possibility of saying nothing." (The silences in the final movement delineate the rhythmic structure which has been underlying the whole concerto.) After this piece, Cage stepped off into the serene void of chance music.

Carla Copeland, flute; Michelle Vigneau, oboe; Julie Verrett, English horn; Mark Battle, Chris Hall, clarinets; Jon Hayward, bassoon; Rod McDonald, trumpet; Dan O'Connell, horn; Brett Schuster, Tim Anderson, trombones; Rob Rittberg, tuba; Doug Lippincott, Joe Demarco, Tim Blake, Steve Zagami, percussion; Eliza Morrison, harp; Don Berman, piano; Debbie Fong, Stephanie Kupchynsky, violins; Marina Carbone, viola; Andy Mark, cello; Steven Schermer, bass

Stephen Drury, soloist
Charles Peltz, conductor

Variations IV/Fontana Mix. Music for the intermission is produced by combining "Fontana Mix" and Variations IV." The materials of "Fontana Mix" (1958) allow the performers to specify the sounds to be produced. The materials of "Variations IV" (any number of players, any means. 1963) allow the performers to specify the location in which sounds may be made.

Paul Howe, Jeffrey Payne, Yukiko Takagi, Timothy C. Beste, Kate Saphir, Masashi Harada, Emilio Dezefalo, Mike Kilmer, Jane Garvin, Jim Jacobson

Radio Music. 1-8 radios, 1958. The form is fixed, the content is not. The music materializes from thin air.

Michael Mallone, Adrienne Kirscher, Mark Grzywacz, Annette Kudrak, Carolyn Bassett, Karen Quast, Susan Moyer,

Dana Gooley, conductor

The raw material of Apartment House 1776 (written for a commission from the Boston Symphony Orchestra in celebration of the USA bicentennial) comes entirely from music which was being performed in the eponymous year. (Here one must mention Cage's oft-expressed desire to hear all the music currently being composed -- simultaneously.) Most of the pieces assembled for Apartment House 1776 are hymn settings transcribed for solo keyboard or quartet, with many notes subtracted. Have they simply vanished over the distance of two centuries, or have they been erased to allow us to hear more clearly the "silence" beneath?) Also included are tunes and marches from the period, along with Protestant, Sephardic, and American Indian songs, and Negro calls and hollars, all combining in a kind of multi-ring circus.

Mary Heichelbech, violin
Audur Hafsteinsdottir, violin
Dorcas McCall, viola
Andy Mark, cello

Rod McDonald, trumpet
Eric Hyland, trumpet
Brett Schuster, trombone
Rob Rittberg, tuba

Mark Battle, contrabass clarinet
Chris Hall, clarinet

Elaine Kwon, toy piano
Jon Hayward, bassoon
Chris Washburne, trombone
Steven Schermer, bass

Eliza Morrison, harp
Don Berman, piano
Jonathan Keith, organ
Kanae Togi, piano

Julie Verrett, English horn
Jim Jacobson, cello
Michelle Vigneau, oboe
Marina Carbone, viola
Jane Garvin, flute
Stephanie Kupchynsky, violin

Louise Cloutier, vocal soloist
Paul Howe, vocal soloist

Doug Lippincott, percussion
Joe Demarco, percussion
Tim Blake, percussion
Steve Zagami, percussion

"John Cage (b. Los Angeles, 5 Sept. 1912). American composer, philosopher and writer on music. He has been at the centre of the avant garde in the USA for several decades. The influence of his compositions and his aesthetic thought has been felt all over the world, particularly since World War II; he has had a greater impact on world music than any other American composer of the 20th century." Charles Hamm, New Grove Dictionary of Music.

-Stephen Drury and Lyle Davidson-

SATYAGRAHA

FRIDAY, NOVEMBER 6, 1981 AT 8 PM
SATURDAY, NOVEMBER 7, 1981 AT 7 PM
THURSDAY, NOVEMBER 12, 1981 AT 8 PM
SATURDAY, NOVEMBER 14, 1981 AT 8 PM
SUNDAY, NOVEMBER 15, AT 7 PM

THE CAST

Miss Schlesen, Gandhi's secretary ..... **Claudia Cummings**
Mrs. Naidoo, Indian co-worker ..... **Iris Hiskey**
Kasturbai, Gandhi's wife ..... **Linda Nichols**
M.K. Gandhi ..... **Douglas Perry**
Mr. Kallenbach, European co-worker ..... **Bruce Hall**
Parsi Rustomji, Indian co-worker ..... **Donald Miller**
Mrs. Alexander, European friend ..... **Rhonda Liss**
Lord Krishna, mythological character
from the *Bhagavad-Gita* ..... **David Anchel**
Prince Arjuna, mythological character
from the *Bhagavad-Gita* ..... **Terry Bowers**
Count Leo Tolstoy, historical figure
Act I ..... **Perry Singer**
Rabindranath Tagore, historical figure
Act II ..... **Justo Sanchez**
Martin Luther King, historical figure
Act III ..... **John Grayson**

with the Brooklyn Philharmonia and the Artpark Opera Chorus

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Musical preparation by Paul Homer and Lorene Forsythe
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Assistant to Stage Director: Daniel McLion

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Oboe
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William Nichols
Robert Botti (also English Horn)

Clarinet
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Jerry Kirkbride
Paul Gallo
Virgil Blackwell (Bass Clarinet)

Bassoon
Harry Searing, principal
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Electric Organ
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Constance DeJong

THE STORY

Satyagraha portrays the period from Gandhi's arrival in South Africa in 1893 to the New Castle March of 1913, the closing event of the Satyagraha movement in South Africa. It was during these 21 years that Gandhi developed his ideas of non-violence, practiced them as a means for opposing European racial discrimination against Indians living in South Africa. This was the first large scale and successful employment of non-violent civil disobedience and significant moments of the history appear within the time frame of a single day— from dawn into the night. From another vantage, each of the opera's three Acts has a figurative counterpart in the character of Count Leo Tolstoy, Rabindranath Tagore and Martin Luther King, Jr. As witnesses on a level above, they establish a temporal relationship with the staged events below, representing respectively Satyagraha's past, present & future; suggesting the historical continuity of Satyagraha, the persistence of an idea.

—Tolstoy (Act I) was an inspirational figure in forming Gandhi's ideas about passive resistance based on universal love. *The Kingdom of God is Within You*, in particular, had made a deep impression and until his death in 1910, Tolstoy's letters to Gandhi were a source of support and guidance to the young Indian leader.

—Tagore (Act II) was Gandhi's contemporary, the poet and scholar who gave him advice and encouragement throughout his life. During their long and sometimes stormy friendship, Tagore remained the only living moral authority acknowledged by Gandhi.

—King (Act III) furthered the premise of non-violence, when through him, these ideas resurfaced again in the American Civil Rights movement.

THE VOCAL TEXT

All of **Satyagraha's** vocal text is taken from the **Bhagavad-Gita**, a volume in the Indian epic, **The Mahabarata.** Through a dialogue between its two major characters—Lord Krishna, the incarnate God, and Prince Arjuna, a young warrior—the **Gita** is ultimately an exposition of an entire philosophical system which uses the dramatic setting of an impending war to illuminate the nature and purpose of action. To Gandhi the **Gita** was a life-long tool, even an authority—"the book par excellance for the knowledge of Truth," "an infallible guide of conduct," "my dictionary of daily reference." He first applied the **Gita's** teachings in a public or political arena with the advent of Satyagraha in South Africa. And insofar as it provided Gandhi with a sourcebook for ascertaining the movement's methods and internal principles, the **Bhagavad-Gita** has in turn provided **Satyagraha** with a text appropriate to the movement and its leader. Verses from the **Gita** have been correlated to individual scenes, a reflection of the relationship Gandhi sustained between the world of ideas and the world of actions. Text and action, then, are two parallel narratives in sequence, idea and events, the theory and practice of Satyagraha.

(The cast is singing in Sanskrit, phonetically transcribed.)

THE NAME OF THE MOVEMENT

'Satyagraha' is a Sanskrit word which replaced the term 'passive resistance' to describe the new principle that had come into being in South Africa. As Gandhi explained: "Truth (Satya) implies love, and firmness (agraha) engenders and therefore serves as a synonym for force. I thus began to call the Indian movement "Satyagraha,' that is to say, the Force which is born of Truth and Love or non-violence, and gave up the use of the phrase 'passive resistance,' in connection with it, so much so that even in English writing we often avoided it and used instead the word 'Satyagraha' itself or some other equivalent English phrase."

ACT 1 — TOLSTOY

Scene 1: The Kuru Field of Justice

Immediately upon arriving in South Africa, Gandhi was subjected to racial harassment and witnessed the European's mistreatment of his Indian countrymen. Overcome with doubt from this sudden, unexpected confrontation with European color prejudice, he concluded that it would be cowardly to run home to India and subsequently his personal decision awakened Gandhi's sense of duty toward the Indian community—to be an agent in their collective determination not to run from their opponents. Gandhi's journey from doubt to action is seen in the mythical setting of the Bhagavad-Gita, at the outset of a war with the two armies assembled, ready to fight. Gandhi begins like Arjuna, the young warrior, who halts his chariot, suddenly unsure and asking: "With mind perplexed concerning right and wrong, which is the better course?" And like Lord Krishna who gives good reason to answer the call of duty, Gandhi ends by taking on Krishna's advice—a message soon echoed by his co-workers and followers: "Hold pleasure & pain, profit & loss, victory & defeat to be the same: then brace yourself for the fight."

Scene 2: Tolstoy Farm (1904)

Early in the movement with only a handful of Satyagrahis pledged to resist European racial discrimination, Gandhi founded Tolstoy Farm. Here all families would live in one place, becoming members of a co-operative commonwealth where residents would be trained to live a new, simple life in harmony with each other. For from the outset there was a vision of the movement as a partnership of specific, issue-oriented objectives that called for external agitation and of general, lasting principals that could be fostered in a daily life designed to instill community members with self-awareness, discipline, constructive identity, and independence. The building of Tolstoy Farm drew everyone into the Satyagraha ideal—"a fight on the behalf of Truth consisting chiefly in self-purification and self-reliance."

Scene 3: The Vow (1906)

The British Government was proposing an entire re-registration and finger printing of all Indian men, women and children that would require everyone to carry resident permits at all times, allow police to enter homes to inspect for certificates, and make offenses punishable by fines, jailing or deportation. The proposed Black Act became the occasion for a rallying of the community around a specific issue. At a public meeting a resolution had been drawn up stating that with God as a witness all would resist the Act unto death. No ordinary resolution observed in public life imparts the name of God, no ordinary majority vote ratification carries the solemn responsibility of life and death terms. Suddenly, Satyagrahi's had come to a turning point. A speaker informed them of the meaning of individual pledges—that only a vow taken in the name of God would support an individual's observance of the resolution in the face of every conceivable hardship, even if they were the only one left. And one by one, hands were raised to take the Satyagraha vow.

Special thanks to Willie Hofman, Hans de Roo, Jan Riezenkamp, and Huub van Dael for providing the commission and the original production of this opera.

ACT II - TAGORE

Scene I: Confrontation and Rescue (1896)

Gandhi had spent a six month sojourn in India acquainting the homeland with the settlers' conditions in South Africa. Thousands of Europeans had read of his speeches and meetings in somewhat exaggerated news accounts and there was a great explosion of feeling when Gandhi set foot again in the port of Durban. An angry crowd pursued him on the long walk through town. By chance the wife of the Superintendent of Police was coming from the opposite direction and, opening her umbrella for his protection, Mrs. Alexander took Gandhi's side, withstanding the men's ominous threats, leading Gandhi to safety.

Scene 2: Indian Opinion (1906)

Gandhi founded the newspaper, *Indian Opinion*, to promote greater understanding within the local community, to serve as a kind of organizational force, as well as, to inform the world community of events in South Africa. For the printed word to become an effective movment tool, every aspect of production was considered in light of the struggle and progressively, the paper reflected the growth of Satyagraha principals. One such was the on-going ideal of a partnership formed between daily life and movement objectives. So not only was there power of the press in each finished edition but also in *Indian Opinion's* weekly production—accomplished by men and women living in a communal setting based on mutual co-operation.

Scene 3: Protest (1908)

It had been proposd that if the majority of Indians underwent voluntary registration, the Government would repeal the Black Act. But the community was stunned to learn that after fulfilling their part of the bargain, the Black Act was to be carried through Legislation. Satyagrahis issued an ultimatum: If a repeal was not forthcoming they would burn their certificates and humbly but firmly accept the consequences. The Government refusal was sent to the site where Gandhi conducted a prayer meeting before the burning of the registration cards. These were all thrown into a cauldron, set ablaze and the assembly rose to its feet, making the whole place resound with their cheers—even greater than the commencement of the movement, Satyagraha had now had its baptism of fire.

ACT III - KING

Scene: New Castle March (1913)

The Government had publicly promised to repeal a 'color bar' restricting Indian immigration and a special tax levied against Indian workers who remained after their indenture. The Government's breach of promise gave Satyagraha new issues to include within its scope. The miners in New Castle were selected to be the first drawn into the expanding struggle and it was decided that women would lead the way. A deputation of Satyagraha women traveled to New Castle successfully organizing a strike in sympathy with the movement. It was then decided that striking miners and their families should leave the homes provided by the mine owners and become a Satyagraha army. Led by Gandhi, the 5,000 strong army would march the 36 miles to the Transvaal border. The army was instructed to stand any test without opposition and their movements were openly announced to their adversaries—"as an effective protest against the Minister's breach of pledge and a pure demonstration of our distress at the loss of self-respect."

(there will be two fifteen minute intermissions)

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
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Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82

Thursday, 24 September at 8
Friday, 25 September at 2
Saturday, 26 September at 8

SEIJI OZAWA conducting

WAGNER — Overture to *Die Meistersinger von Nürnberg*

KOUSSEVITZKY — Concerto for Double Bass

Allegro
Andante
Allegro

EDWIN BARKER

INTERMISSION

STRAVINSKY — *Le Sacre du printemps,* Pictures from Pagan Russia

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

Thursday's and Saturday's concerts will end about 9:40 and Friday's about 3:40.
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Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Hundredth Birthday Season, 1981-82

Friday, 9 October at 2
Saturday, 10 October at 8

SEIJI OZAWA conducting

VIVALDI — *The Four Seasons*

Concerto in E major, Opus 8, No. 1 (RV 269), *Spring*
- Allegro
- Largo
- Allegro

Concerto in G minor, Opus 8, No. 2 (RV 315), *Summer*
- Allegro non molto—Allegro
- Adagio—Presto
- Presto

Concerto in F major, Opus 8, No. 3 (RV 293), *Autumn*
- Allegro
- Adagio molto
- Allegro

Concerto in F minor, Opus 8, No. 4 (RV 297), *Winter*
- Allegro non molto
- Largo
- Allegro

JOSEPH SILVERSTEIN, violin

INTERMISSION

BEETHOVEN — Symphony No. 8 in F, Opus 93
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

BEETHOVEN — *Leonore* Overture No. 3, Opus 72a

Friday's concert will end about 4 and Saturday's about 10.
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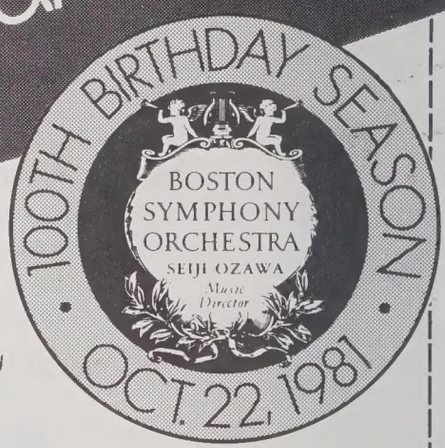

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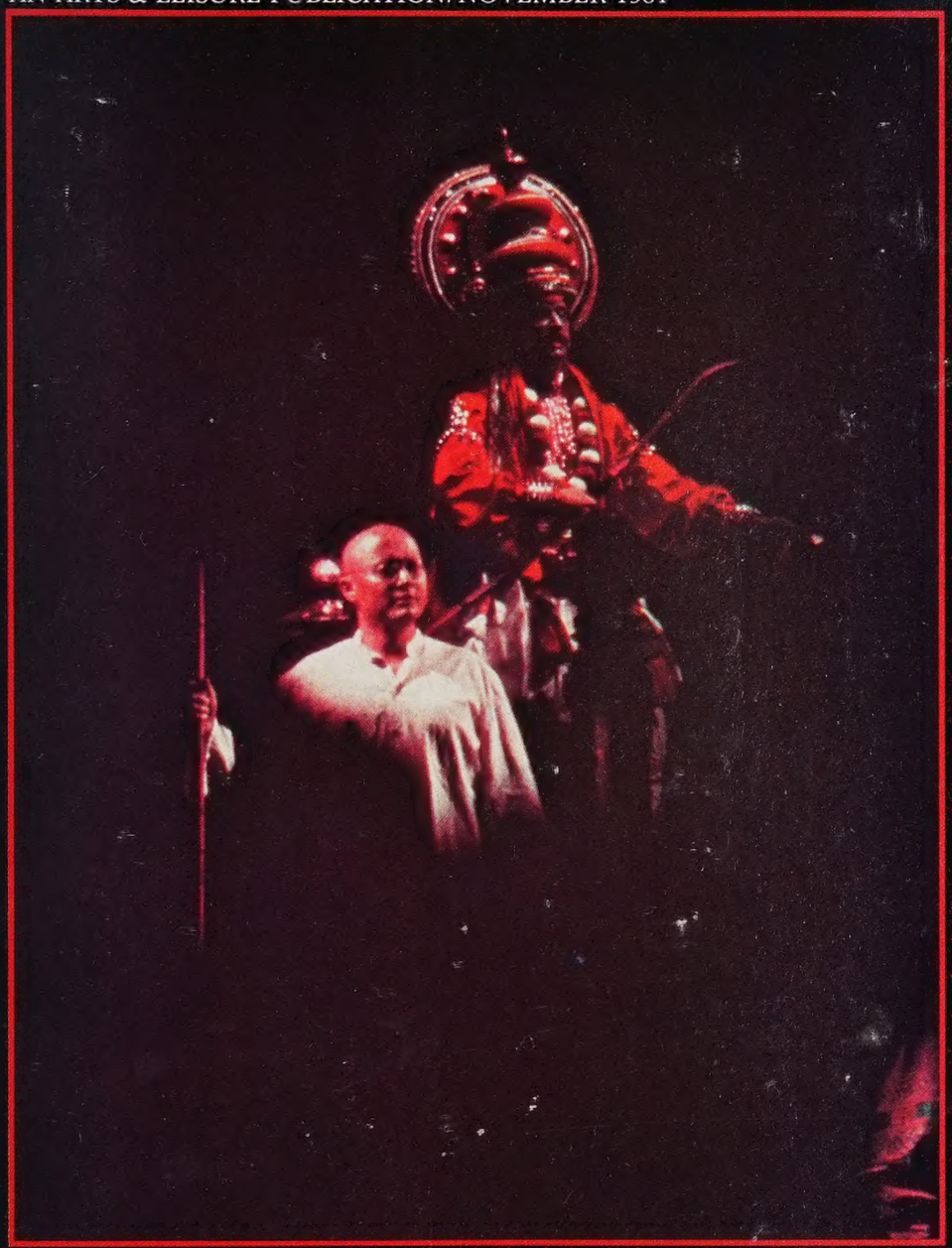

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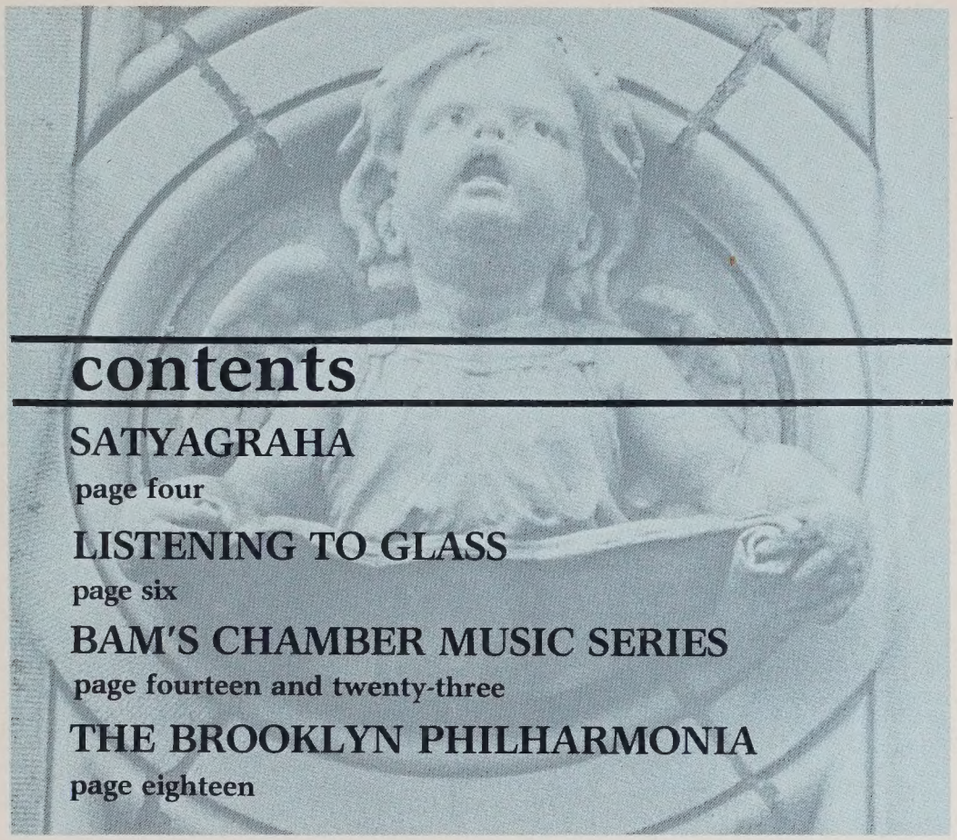

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SATYAGRAHA

PHILIP GLASS

VOCAL TEXT BY **CONSTANCE DE JONG**
adapted from the Bhagavad Gita
BOOK BY **PHILIP GLASS AND CONSTANCE DE JONG**
THE BROOKLYN PHILHARMONIA
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after the production by the Netherlands Opera

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LISTENING TO GLASS

by Joseph Roddy

SATYAGRAHA

Last year's European opera season began in Rotterdam with the world premiere of *Satyagraha*. Its composer, 45-year-old Philip Glass, finished scoring *Satayagraha* the spring before in his apartment on the Lower East Side of Manhattan. That was three years after he was commissioned to write it by the City of Rotterdam. Theatre buffs from all over Europe gathered in that Dutch seaport last fall to behold the latest stage piece by the composer who has mattered greatly to them ever since he wrote *Einstein on the Beach*.

Satyagraha is in three acts and depicts the young Mahatma Gandhi's first use of organized passive resistance against state-sanctioned race prejudice in South Africa from 1893-1914. Its vocal text, sung in Sanskrit, is a set of texts culled from the Bhagavad-Gita section of the ancient Hindu poem Mahabharata. The time frame of the 21 years Gandhi spent in South Africa is set within a single day, beginning at dawn in Scene I and ending in dusk and night in the final act. The action on stage is witnessed in each act by a figurative counterpart, representing the past, present and future of Satyagraha. With its words and plot paralleled or layered, instead of linked or interlocked as they are in other operas, *Satyagraha's* vocal text provides a moral commentary on the stage action without being a narrative part of the production. It is a libretto that caused some viewers in Holland to find *Satyagraha* more of a Hindu cantata celebrating a civic saint than a grand opera about Gandhi. "I never know what opera really is anyway," Glass told one inquirer. "I just kind of push it around and say, 'Well, if it isn't an opera, what is it?' It's words throughout. It's singing throughout. It's a theatre piece in all those ways. Wagner didn't call his pieces operas, he called them music dramas.

"I know that would bother a regular subscriber to the Metropolitan Opera. You can change your orchestration, you can change anything, but if you deny them the love story or the narrative, that's a stumbling block."

And a saint walking around a stage is a stumbling block, too, as George Bernard Shaw argued before introducing his Saint Joan. But Shaw's saint was a power-oriented maiden and more than five centuries out of sight, while Glass' holy man has hardly settled into his grave and still has friends in Asian politics. In one preliminary sketch of the work, *Satyagraha* had complementary Gandhis, one male and one female. Glass and De Jong had abandoned that androgynous approach long before they came to feel so burdened with even one Gandhi in their cast that they considered omitting him altogether by fashioning an opera about but without him. To learn more about their difficult subject from the best surviving souces, the composer, his librettist and their designer Robert Israel traveled to New Delhi, Bombay, and to the Sabarmati ashram in Ahmedabad and the Sevagram ashram in central India on a small grant from The Rockefeller Foundation. It was decided that the opera's subject would be, not the years of fullfillment in Gandhi's famous struggle with the British Raj in India, but the 21 years during which Satyagraha came into being and engaged in its first skirmishes against the racial oppression rife in the colonial world.

Ten years before he wrote *Satyagraha*, Philip Glass had already settled into a writing style that seems more Indian than Western. When pressed, he undertakes to distinguish them. "In the West," he began, "we take a measure and divide it. Then we'll take a whole note and divide it into half notes and divide the half notes into quarter notes. We think of music in terms of dividing. The Indians think of it as adding. They'll take an eighth note and add a second or a third or take three and add two, and then take another three and add another two. They think of small units, and then of adding up the small units to make a long string of units. So theirs is a very different way of thinking about music. Even Stravinsky didn't think about music in additive ways."

"But it's not that I am returning to an earlier harmonic language. Harmony, or the crisis of harmony, is not really an issue. Whether music is dissonant or consonant has become irrelevant. We can no longer say, 'Well if it's consonant it is old-fashioned and if it's dissonant it is modern.' That's what we could say back in the '30's. There is plenty of consonant music around now. Jazz is consonant. Rock is consonant. But what seems to appeal to my audiences is something else, the focus on structure rather than on theme. What's focus? It's the way some music has now of drawing people into a different world without time. And without boredom."

Excerpts from the article "Listening to Glass" by Joseph Roddy used with permission from Joseph Roddy, the Rockefeller Foundation and R.F. Illustrated.

CORPORATE SUPPORT OF PHILIP GLASS' "SATYAGRAHA"

Philip Morris Incorporated, a long-time sponsor of the arts and one of the Brooklyn Academy's most generous donors, is providing exclusive corporate support of the New York City premiere of Philip Glass' new opera, *Satyagraha*.

Philip Morris has been an active and influential supporter of excellence in the performing and especially the visual arts in New York and across the country for many years. The corporation firmly believes that its association with the nation's cultural life not only helps foster the growth of the arts but also makes for good business: "It takes art to make a company great" is one of its advertising slogans.

Satyagraha has given Philip Morris a unique opportunity to combine its interests in the visual and performing arts. Robert Israel, world renown as one of modern opera's most innovative set designers, had created the set for the production of Glass' latest opera.

Philip Morris' sponsorship of *Satyagraha* has played an important role in BAM's ability to present this New York City premiere, the entire NEXT WAVE Festival, and the Academy is grateful for that support.

In addition, American Telephone and Telegraph Company (AT&T) has provided special funding for the appearances of the Childs, Dean and Brown dance companies in the festival. BAM extends its thanks to AT&T, too, for its generous contribution.

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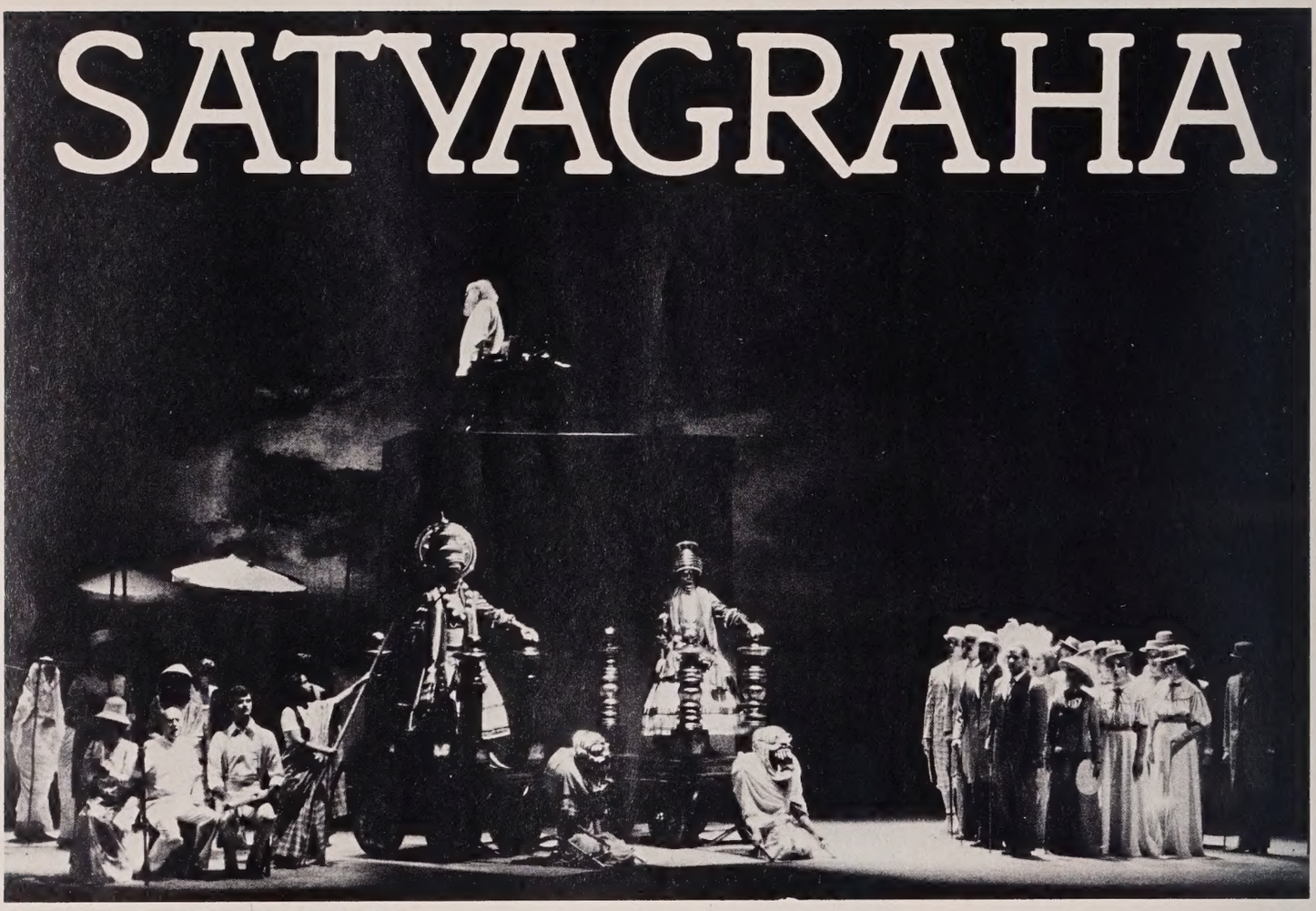

WHO'S WHO

PHILIP GLASS, composer, has performed in over 200 concerts (solo and with his ensemble) in the United States and Europe since 1968. A graduate of the Juilliard School of Music, Mr. Glass has been the recipient of numerous awards including a Ford Foundation composer-in-residence grant, and a Fulbright Grant which brought him to Paris to study with Nadia Boulanger. Mr. Glass also traveled throughout Central Asia, and India, where he pursued his interests in non-western music. In 1971, Glass founded Chatham Square Productions, organized to record his own music and music by other members of his Ensemble. His music is distinguished by a repetitive-structure, modular-form style of composition designed for the specific resources of his Ensemble; and he is best known for the works of extended duration in that style (e.g. the four hour "Music in 12 Parts"). Glass received a special OBIE Award in 1976 for his compositions for the experimental theater company, Mabou Mines. His opera *Einstein on the Beach,* written in collaboration with Robert Wilson, toured widely in Europe in 1976 and received its American premiere at the Metropolitan Opera in November of 1976; and Mr. Glass received his second OBIE for the music. His most recent compositions and commissions include the film *North Star: Mark Disuvero; Another Look at Harmony, Part IV,* created for the Holland Festival in 1977 and performed on June 1, 1978 at Carnegie Hall with excerpts from *Einstein on the Beach;* and his collaboration with Lucinda Childs and Sol LeWitt for *Dance,* seen at the Brooklyn Academy of Music in 1980. His opera *Satyagraha,* which received its American premiere at Artpark in Lewiston, N.Y. in the summer of 1981 was commissioned by the City of Rotterdam in 1980.

CONSTANCE DE JONG, vocal text, is one of the post-modern writers who has made performance a natural extension of her work as a writer. The music composed especially for her performances associates musical material with particular characters and events, thus forming a parallel structure between sound and speech. The mode of presentation is not one we are used to encountering from an author. The work is not "read" but spoken, acted by the author as well as "heard" in the voices of unseen actors. This shift from pre-recorded to spoken material contributes to the strong narrative flow which distinguished her work and gives it its unique and recognizable style. The longest and perhaps best known work to date is *Modern Love,* an hour long solo performance which combines her presence with pre-recorded music and voices, props and special lighting. Adapted from the novel of the same name, *Modern Love* was first presented at The Kitchen in New York, January, 1976. Since then, performances have taken place in Paris, London, Buffalo, Toronto, and Montreal, and then presented as an 80 minute radio play produced at ZBS Foundation. Scripted for two central characters and two narrators, the four member cast consisted of: David Warrilow, P.J. Orte, Charles Eliot Bell and Constance De Jong; with music written and played by Philip Glass. Her recent work includes *Science,* her forthcoming novel, and *The Lucy Amarillo Stories,* which appeared in 1978. She was a 1979-80 recipient of a National Endowment for the Arts Literature Award. Ms. De Jong's most recent project, *Satyagraha,* involved adaptation of sections of the Bhagavad-Gita with the book for the opera written in collaboration with Philip Glass.

CHRISTOPHER KEENE, Music Director and Conductor, has been acclaimed as one of the most brilliant young American conductors to emerge in the last decade. He is also Music Director of the Syracuse Symphony and the recently-formed Long Island Philharmonic, and formerly Director of the Festival of Two Worlds in Spoleto, Italy, and Music Director of Spoleto USA, Charleston, S.C. Keene made his debut with the New York City Opera in 1971, conducting Ginastera's *Don Rodrigo,* and has since conducted more than 250 performances there including new productions of *Andrea Chenier,* and revivals of *Faust, The Love for Three Oranges* and *Medea.* Keene also made his Metropolitan Opera debut in 1971 with *Cavalleria Rusticana* and *Pagliacci,* which he also conducted at *Artpark,* where he conducted the American premiere of *Satyagraha,* and conducts more than a score of opera and concert performances each season. He has also conducted for the Sante Fe Opera, the Philadelphia, San Francisco, Houston, Hamburg, Berlin and Vienna Operas and the Royal Opera at Covent Garden. Keene divides his time equally between the opera and the concert hall, and among U.S. Orchestras he has conducted are the Chicago Symphony, the Cleveland, Utah and Detroit Symphony, and the Buffalo Philharmonic. Keene also conducted the Grammy Award-winning score by John Corigliano for the film *Altered States,* and is the author of a number of translations and libretti.

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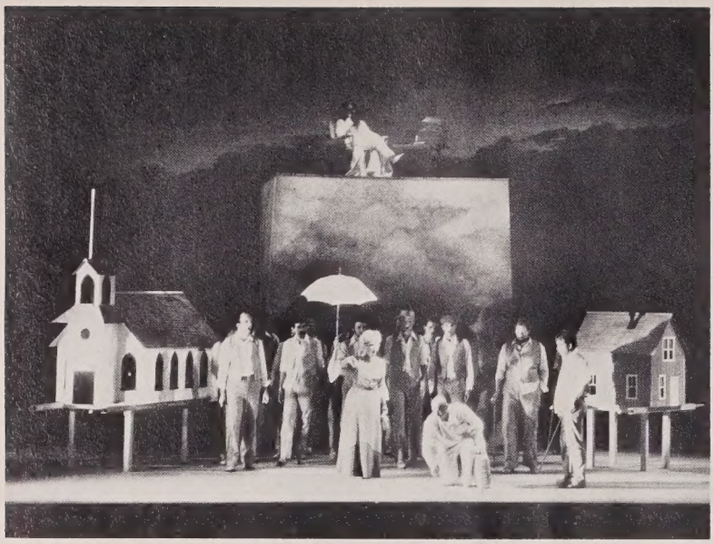

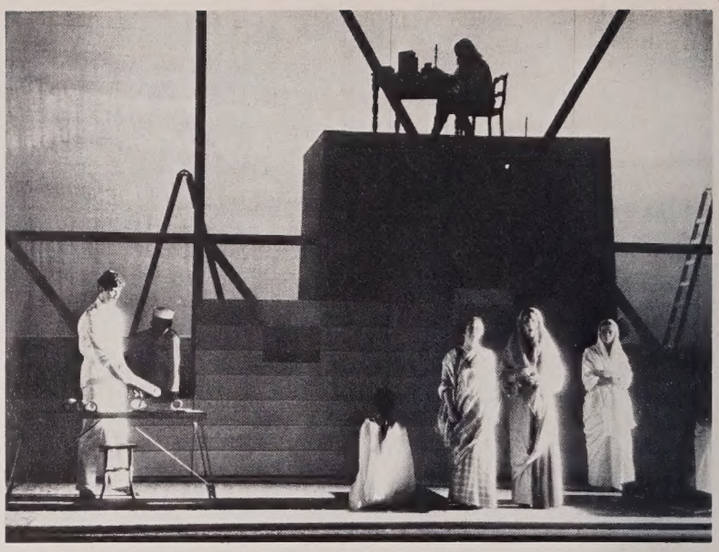

ROBERT ISRAEL, set, costume designer, and visual artist, was educated in performing arts and art history at the University of Michigan. He has designed sets and costumes for more than 25 opera productions in the U.S. and Europe, including works by Milhaud, Satie, Britten, Prokofiev, Mozart, and Monteverdi. His work has been seen in world premieres of music and opera works by Lukas Foss, Ullmann, Blitzstein, and Philip Glass. Israel's work in opera design began at the Guthrie Theater in Minneapolis in 1966. His show of paintings at the Walker Arts Center attracted the attention of the Guthrie's Mark Freedman, who asked him to do the designs for *Good Soldier Schweik,* by Kurka. After several seasons at the Guthrie, Israel moved first to New York and then to Europe where he had commissions from the Dutch Opera Foundation, the National Opera of Belgium, and the Opera of Frankfurt to design for such productions as Berg's *Lulu* and Glass' *Satyagraha.* Israel has since returned to the States, designing productions for the Michigan Opera Theater in Detroit and the San Francisco Opera Company. His work, including drawings as well as costume and set designs, has been shown frequently throughout the country and exhibited at the Museum of Modern Art in New York City. Mr. Israel is currently on the faculty at the University of California at San Diego.

RICHARD RIDDELL lighting designer, designed the lighting for the original production of *Satyagraha* in The Netherlands, and its subsequent production at Artpark. As principal Lighting Designer for the Oregon Shakespearean Festival in Ashland, 1980 and 1981, he designed twelve pro-ductions including *Coriolanus, Love's Labour's Lost, Twelfth Night, Merry Wives of Windsor, Two Gentlemen of Verona,* and *Henry IV, Part One.* He designed the set for Samuel Beckett's 1977 production of *Krapp's Last Tape* at the Akademie der Kuenste in West Berlin and designed lighting for Alan Schneider's production of *Our Town* at the Guthrie Theater in July, 1981. He is head of the Design Program at the University of California, San Diego, and has published articles in *The Drama Review, Theatre Design and Technology,* and *Theatre Crafts.* Works-in-progress include designs for Vassily Kandinsky's opera *The Yellow Sound,* co-designed with Robert Israel, to premiere in New York City in 1982, and lighting and scenery for Philip Glass's opera *Akhenaton,* which will premiere in 1983.

HANS NIEUWENHUIS, assistant director at the Netherlands Opera, assisted David Pountney, who directed the world premiere production of *Satyagraha* in Rotterdam in 1980. Nieuwenhuis is stage director for these performances at BAM, which are based on the Rotterdam production. Nieuwenhuis studied law for a time at Amsterdam University before deciding to make the theater his career. He worked as an actor, singer, lighting designer, and writer in the Netherlands until 1975, when he became assistant director at the Netherlands Opera. He has assisted many well-known opera directors, including Gotz Friedrich, John Cox, and Lotfi Mansouri. Nieuwenhuis plays the violincello and the guitar, and his main interest is combining music and theater. He has directed many plays, beginning with a European production of *Our Town* in 1978. His first opera staging was of Menotti's *The Old Maid and the Thief* last year. Later this year, he will direct Donizetti's *Rita* for the Netherlands Opera Studio.

G. BURTON HARBISON, Chorus Director, is currently serving as Director of Choral Activities at Syracuse University, a post he began in 1978. From 1972 until he began his new position at Syracuse, Mr. Harbison was Director of Choral Music and Assistant Professor of Voice at the State University College at Buffalo. Prior to that position, he was artist-in-residence at the University of Saskatchewan. For the past six seasons, the Artpark Opera Choruses have been under the musical direction of Mr. Harbison.

CLAUDIA CUMMINGS, (soprano) sings the role of Miss Schlesen, Gandhi's secretary, which she created in the world premiere of *Satyagraha* by the Netherlands Opera in 1980. Miss Cummings, a native of California, made her operatic debut with the San Francisco Opera in *Siegfried* as the Forest Bird. Since then she has sung leading roles in San Diego, Miami, Washington, DC, Seattle, Reno, Houston, Chattanooga and Michigan. In the summer of 1980, Miss Cummings made her debut with the Spoleto USA in Charleston, SC in Cimarosa's *The Desperate Husband.* Among her other recent appearances are the title role in Thea Musgrove's *Mary, Queen of Scots* at the San Francisco Spring Opera, the title role in Alban Berg's *Lulu* with the Canadian Opera, the Widow in *The Merry Widow* with the Greater Miami Opera, Rosalinda in *Die Fledermaus* with the Houston Grand Opera, the Three Heroines in *The Tales of Hoffman* with the West Michigan Opera, and the title role in *Lucia* with the Des Moines Metro Opera. This year, she returned to the Canadian Opera for *The Tale of Hoffman* and *Die Fledermaus* and sang Violetta in *La Traviata* with the Kentucky Opera. Miss Cummings is scheduled to sing Julie in the world premiere of Robert Ward's new opera, *Minutes Till Midnight,* with the Greater Miami Opera Association this June.

IRIS HISKEY (soprano) is a veteran performer of the music of Philip Glass. In 1976, she appeared in the Philip Glass/Robert Wilson opera *Einstein on the Beach* in a tour of European opera houses and two performances at the Metropolitan Opera. Since then, she has performed virtually all of Glass' solo vocal music in numerous concert tours with the Philip Glass Ensemble throughout Europe, Canada, and the United States. She has recorded Glass' music on Tomato Records and has appeared with the Ensemble on WNET-TV, New York. Here, she sings the role of Mrs. Naidoo, one of Gandhi's coworkers, which she created in the world premiere of *Satyagraha* at the Netherlands Opera in 1980 and sang at Artpark this past summer. In the traditional operatic repertoire Miss Hiskey has appeared in roles including Gilda, Olympia, Gretel, Pamina, Adina, Marguerite, Mlle. Silberklang in *The Impressario* and Laetitia in *The Old Maid and the Thief.* Her concert work includes performances with Peter Schickele and the SEM Ensemble as well as numerous concerts of baroque and early music with the Canterbury Consort, International Bach Society and Schola Antiqua with whom she has recorded for Nonesuch Records.

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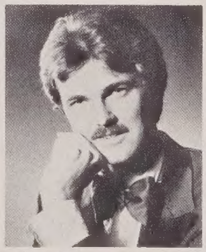
The **Brooklyn Philharmonia,** the only professional symphony orchestra in New York City's most populous borough, was created in 1954 amidst the beginnings of a cultural renaissance that by now has returned Brooklyn to its earlier prominence as a center for the arts. Throughout its 28-year history the orchestra has been in residence at the Brooklyn Academy of Music.

Under the direction of Siegfried Landau, a protegé of Pierre Monteux, the orchestra quickly became established as a permanent part of Brooklyn's cultural life. With the arrival of Lukas Foss, a stir of excitement was created which extended beyond local boundaries. His introduction of marathon concerts in 1970/71 attracted audiences that had never before come to Brooklyn. Beginning with the 75/76 season, Foss presented shorter but no less unique concerts as part of the orchestra's Major Concert Series, which has since more than tripled its audience, with six yearly programs each presented three times in succession, and all featuring world-renowned soloists.

Foss, a composer of international disinction, has deemed it imperative that the music of his colleagues be heard. Thus, contemporary music has firmly established itself as a Philharmonia specialty, with the popularMeet the Moderns series, which is now repeated at Cooper Union in Manhattan. In addition, the orchestra sponsors a Community Concert Series, which under the direction of Tania Leon has expanded its scope to include 12 yearly concerts in all the boroughs of New York City. The Family Series, Free Schooltime Series, Concerts in the Schools, and free concert series in Brooklyn parks, conducted by David Amram, all contribute to the orchestra's outstanding commitment to cultural life in Brooklyn.

LINDA NICHOLS (mezzo-soprano) sings Kasturbai, Gandhi's wife, in *Satyagraha.* She has previously appeared with Virginia Opera, Central City Opera, Opera Omaha, and Milwaukee's Skylight Comic Opera. She has sung such roles as Hansel in *Hansel and Gretel,* Rosina in *The Barber of Seville,* Dido in *Dido and Aeneas* and the Mother in *Amahl and the Night Visitors,* among others. Miss Nichols received a Masters Degree in Music from Yale University and continued her opera training as a member of the Minnesota Opera Studio, where she appeared in Menotti's *The Consul* and in *The Love for Three Oranges.* In 1977, she sang a two month concert tour of Brazil under the auspices of the Partners of the Americas. Miss Nichols is the recipient of the Chamber Opera Award, the Louis Sudler Music Foundation Scholarship, and the Edrie Van Dore Award of the Connecticut Opera Guild Competition.

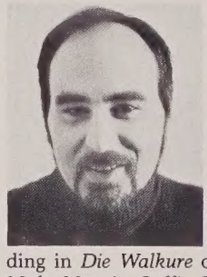
DOUGLAS PERRY, (tenor) recreates the role of Mahatma Gandhi which he sang in the world premiere production of *Satyagraha* with the Netherlands Opera last fall. Known throughout the country as an outstanding singing actor, Mr. Perry sings regularly with the New York City Opera and has appeared at virtually every major opera house in the United States. Born in Buffalo and currently residing in New York City, he received his first operatic training as an apprentice with the Santa Fe Opera and has appeared as a principal artist with that company for twelve seasons. With over 100 roles in his repertoire, he is equally at home in any period of music from early Baroque to contemporary and boasts three world premieres and four American premieres. Active in concert and oratorio as well, Mr. Perry has appeared as soloist with the New York Choral Society, St. Louis Bach Choir, Waverly Consort, and is especially known for his interpretations of the Evangelist in both Bach's *Passions.*



BRUCE HALL (bass) sings Mr. Kallenbach, one of Gandhi's co-workers, in *Satyagraha,* the role he created in the opera's premiere with the Netherlands Opera in 1980. Hall, whose "power and dramatic presence" were praised by the New York Times, has sung leading roles in many contemporary works, including Conrad Susa's *Transformations.* Among his other roles are John Proctor in *The Crucible,* Falke in *Die Fledermaus,* Danilo in *The Merry Widow,* Papageno in *The Magic Flute,* and Marcello and Sharpless in Puccini's *Madama Butterfly* and *La Boheme.* He has appeared with the Atlanta Civic Opera, the Chattanooga Opera Association, Vermont Opera, and Michigan Opera. He has also been a soloist with the Aspen Music Festival, Meadow Brook Music Festival, the Detroit Symphony, the Tucson Symphony, the South Dakota Symphony and the Honolulu Symphony Orchestra. Hall is a native of Detroit and was professor of voice at Virginia Polytechnic Institute and State University before he began his professional career.

DONALD MILLER (bass) appears as Parsi Rustomji, one of Gandhi's co-workers. Miller did not intend to be a singer. He was born in Englewood, NJ and studied theology at Yale University and in Germany. While in Germany, he began to take singing lessons and his first recital was so well received by critics that he decided to return to Yale to study voice with Benjamin de Loache. After earning his Masters Degree at Yale, where he won the Ditson Award, he studied with Leo Piccioli in Milan. Later he studied German lieder in Berlin with Harry Gottschalk. On Gottschalk's advice, Miller undertook the role of Matt in the only German production (70 performances) of *The Fantasticks.* Hans Gabor then engaged him for the Wiener Kammeroper, where he performed Rossini's *Signot Bruschimo* and *La Petra Del Paragon* at Schoenbrunn Palace. He is now a member of the voice faculty at Syracuse University's Crouse College of Fine Art, and performs widely with opera companies and orchestras in the East and Mid-West, in Canada, Iceland, and in Norway. He has performed operas with the Portland Opera in Oregon (the American premiere of Krenek's *Life of Orestes,* in which he sang Aristobolus), the Tri-Cities Opera, the Opera Theater of Syracuse, the Syracuse Symphony, the Boston Symphony, the Rochester Philharmonic, and the New Haven Opera.

RHONDA LISS (alto) sings the role of Mrs. Alexander, which she created at the premiere of *Satyagraha* last fall in Rotterdam. Miss Liss has wide experience in musical theater, ranging from a Radio City Music Hall stage show through musical comedy, Gilbert and Sullivan, and grand opera. She has also played dramatic parts and, with Cathy Downes, has written and performed in two musicals, *The Heartache and Sorrow Show* and *A Canary Called Quintessence.* In the last two years, she has sung with the Netherlands Opera in *Houdini, Lulu,* and *Elektra,* as well as *Satyagraha* and *Peter Grimes.* Miss Liss studied German and music at Oberlin College. During her college years she worked as a singer and dancer in summer stock companies. She sang in the Metropolitan Opera Chorus for three seasons and also sang small parts and was an understudy at the Met. Miss Liss has studied voice with Dorothy Dorow since 1978.



DAVID ANCHEL (bass) sings Lord Krishna in *Satyagraha.* Anchel's repertoire includes some 35 roles in Italian, French, German, English, and American operas. Among his recent appearances have been Figaro in *The Marriage of Figaro* in Plainfield, NJ Symphony, Hunding in *Die Walkure* on radio station WBAI, the Mule Man in Orff's *Die Kluge* at the Manhattan Theater Club, the Police Agent in *The Consul* with the Opera Ensemble of New York. He has appeared in opera premieres with the Central City Opera Festival in Colorado, as Cato in Cavalli's *Scipio Africanus* and in the title role of Bizet's *Don Procopio.* He has performed in oratorio, has given recitals of works by Beethoven, Brahms, Mussorgsky, Wolf, Holst, Barber, Schubert and Schumann. Anchel may be heard on the Tomato recording of Philip Glass' *Einstein on the Beach.* He has Bachelors and Masters Degrees (CCNY and Brown) in mathematics, and has done post graduate work at CCNY in education. He has studied voice with Dan Merriman, acting with Richard Getke, and James Shomate is his singing coach.

TERRY BOWERS (tenor) sings the role of Arjuna in *Satyagraha*. He was previously heard in Artpark's 1979 production of *The Duchess of Malfi* by Stephen Douglas Burton. Bowers has often been involved in the performance of new music, having premiered works of Ernst Krenek, Beverly Grigsby, and Frank di Giacomo. Traditional roles in the tenor's repertoire include Pinkerton in *Madama Butterfly,* Rudolfo in *La Boheme,* and Alfredo in *La Traviata,* which was recently the vehicle for his European debut in Osnabruck, West Germany. In the United States, he has sung with San Francisco Spring Opera, Kansas City Lyric Opera, Virginia Opera Theatre, Cleveland Opera, and San Antonio Opera. He is now a member of the voice faculty at the University of Hawaii.

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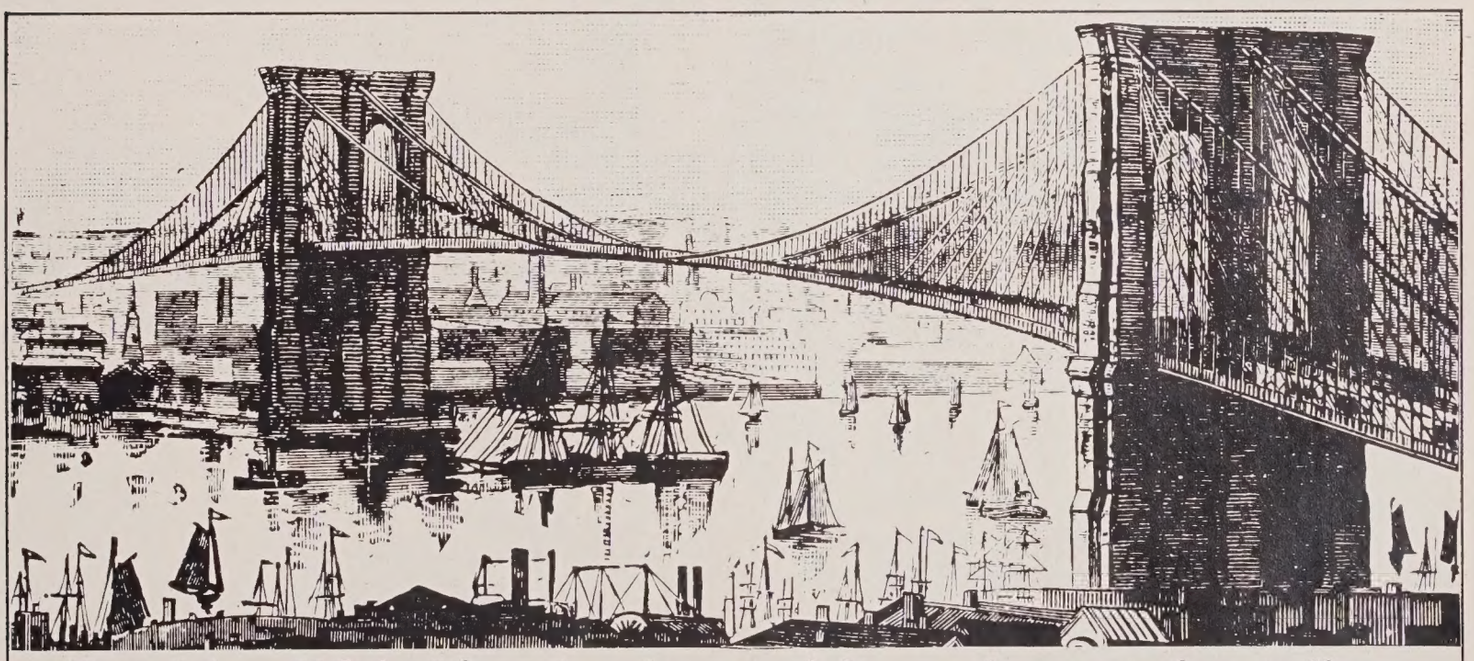
Members of the Artpark Opera Chorus are Yvonne Bachem, Scott Banfield, Elizabeth Barrow, Kristine Bregenzer, Deborah Carbaugh, John L. Cline, John Day Fitzwater, Robin Frye, Erma C. Gattle, Edson E. Gifford, G. Thomas Goodheart, Jan Hardison, Joel Hume, Carolyn Jolley, Timothy Kennedy, Jacob E. Ledwon, Rachel Lewis, David Lewis, David MacAdam, Janet May, Kate McCaffrey, Jeanie Miller, James G. Pallone, Henry G. Pendleton, Denise Rohrbacher, Paul L. Sears, Gregory Sheppard, David Sission, Mildred Staley, Anita Swan, and Claudia Yax.

All black and white Satyagraha photographs by Jaap Pieper. Color photographs by Harry M. Deban.



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Lepercq Space
Friday, November 13, 1981, 8:30 pm
Saturday, November 14, 1981, 8:30 pm
Sunday, November 15, 1981, 2:00 pm

Paula Robison
Flute
Daniel Phillips
Violin
Alexander Heller
Bassoon
Kenneth Cooper
Harpsichord

Music of the Baroque Period

Johann Sebastian Bach

Trio Sonata No. 6, in G Major, BWF 530
(From the Trio Sonata for organ)
Vivace - Lento - Allegro

Johann Sebastian Bach

The Chromatic Fantasia & Fugue for Harpsichord, in D Minor, BWF 903

Johann Sebastian Bach

Partita for Violin, in E Major, BWF 1006
Preludio- Loure - Gavotte en Rondeau
Minuetto I and II - Bourrée - Gigue

George Frederick Handel

Sonata in G Major, Op. 1, No. 5 for Flute & Bass continuo
Adagio - Allegro - Adagio - Bourée-Minuetto

(INTERMISSION)

Joseph Bodin de Boismortier

Scenes from the Opera, "Don Quichotte" for Bassoon & Harpsichord
The Hunt - Duet of Don Quichotte and Dulcinea
Bourrée of the Disenchanted Lovers
Shepherd's Aria - The Shepherd Tambourin

Johann Sebastian Bach

Trio Sonata in C Major
Adagio - Alla breve - Largo - Gigue

This program is supported by funding from the Edward John Noble Foundation, the National Endowment for the Arts and the New York State Council on the Arts.

Baldwin is the official piano of the BAM Chamber Music Series.

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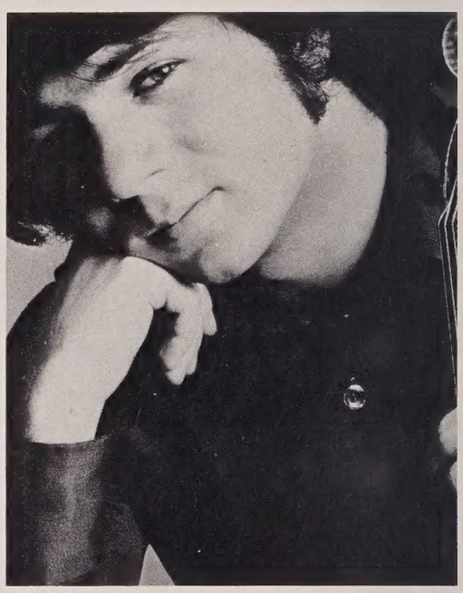
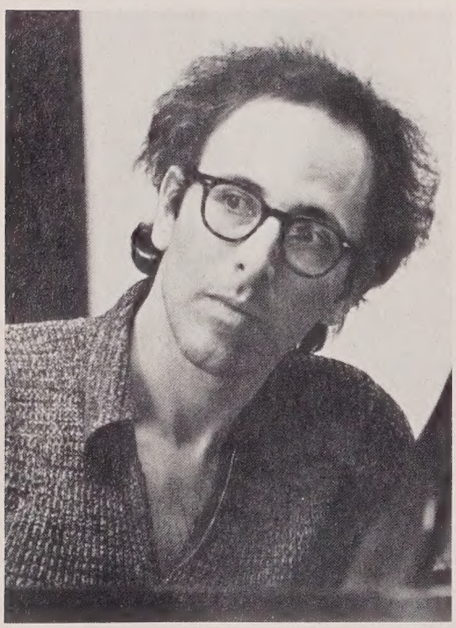
WHO'S WHO

PAULA ROBISON, who was born in Nashville, has solidly established a place with audiences around the world. Her appearances in New York alone equal those of any other flutist's appearances in North America, and if one adds the scope of her appearances across North America, she is without peer. With orchestra, in recital, in chamber concerts, no one can match her drawing power. With her own sold out three concert recital series at Lincoln Center, with 40 concerts each year with the Orpheus Trio, with Chamber Music Society tours, and with increasing concerto and recital arrangements, she is hard pressed to find adequate time for the recording commitments her exclusive contract with Vanguard Records requires. A winner of the Munich Competition, Ms. Robison was the first American to win the coveted Geneva International Competition. In Europe she made her debut with L'Orchestre de la Suisse Romande and the London Mozart Orchestra. In Japan she performed with three of the most important orchestras in 1978 and gave recitals as well. She has appeared at such festivals as Spoleto, and Aldeburgh, has previously recorded for MHS, Columbia and Connoisseur, and premieres Leon Kirchner's flute concerto, composed for her, with the Indianapolis Symphony under John Nelson during October 1978.



DANIEL PHILLIPS, was awarded the Michaels Award of Young Concert Artists, in the spring of 1978 bringing him a solo recital at Lincoln Center's Alice Tully Hall on February 22, 1979 and engagements with major U.S. orchestras in the 1979-80 and 1980-81 seasons. The prestigious prize is awarded by an anonymous panel of professionals in the music field to a member of the Young Concert Artists roster in recognition of remarkable talent and career achievement.



KENNETH COOPER's solo, chamber, and continuo work have made for him a fine reputation with music lovers in America and abroad. He has performed with Joan Sutherland, David Oistrakh, Ruggiero Ricci, and Dietrich Fischer-Dieskau. As solo harpsichordist with the Clarion Concerts Orchestra, conducted by Newell Jenkins, he traveled in the Soviet Union and Rumania on a tour sponsored by the State Department. Mr. Cooper holds a Ph.D. in musicology from Columbia University and has written articles in the Musical Quarterly and other publications. Although he plays music from ancient to modern times, he has a special understanding of the harpsichord and piano music of the eighteenth century.

Of his Wigmore Hall recital, the *London Telegraph* wrote that he "proved a player of unassailable musicianship and the possessor of a strong technique. Most remarkable was his excellent sense of rhythm which made his Scarlatti sonatas a model of clarity."

ALEXANDER HELLER is a graduate of the Curtis Institute where he studied with Sol Schoenbach. As a winner of the student Concerto Competition, he made his debut with the Philadelphia Orchestra in 1974.

Since then Mr. Heller's concert experience has included performances with Young Concert Artist ensembles, the Juilliard Quartet and many appearances with the Aulos Wind Quintet, with whom he was bassoonist. A participant at the Marlboro Music Festival for many summers, he has toured with several "Music from Marlboro" ensembles. He also performed in the Chamber music recital series at the 1979 and 1980 Festival of Two Worlds.

Mr. Heller is currently on the faculty of the University of Arizona in Tucson. He has recorded for Columbia Masterworks, the Marlboro Recording Society, and CRI Records.

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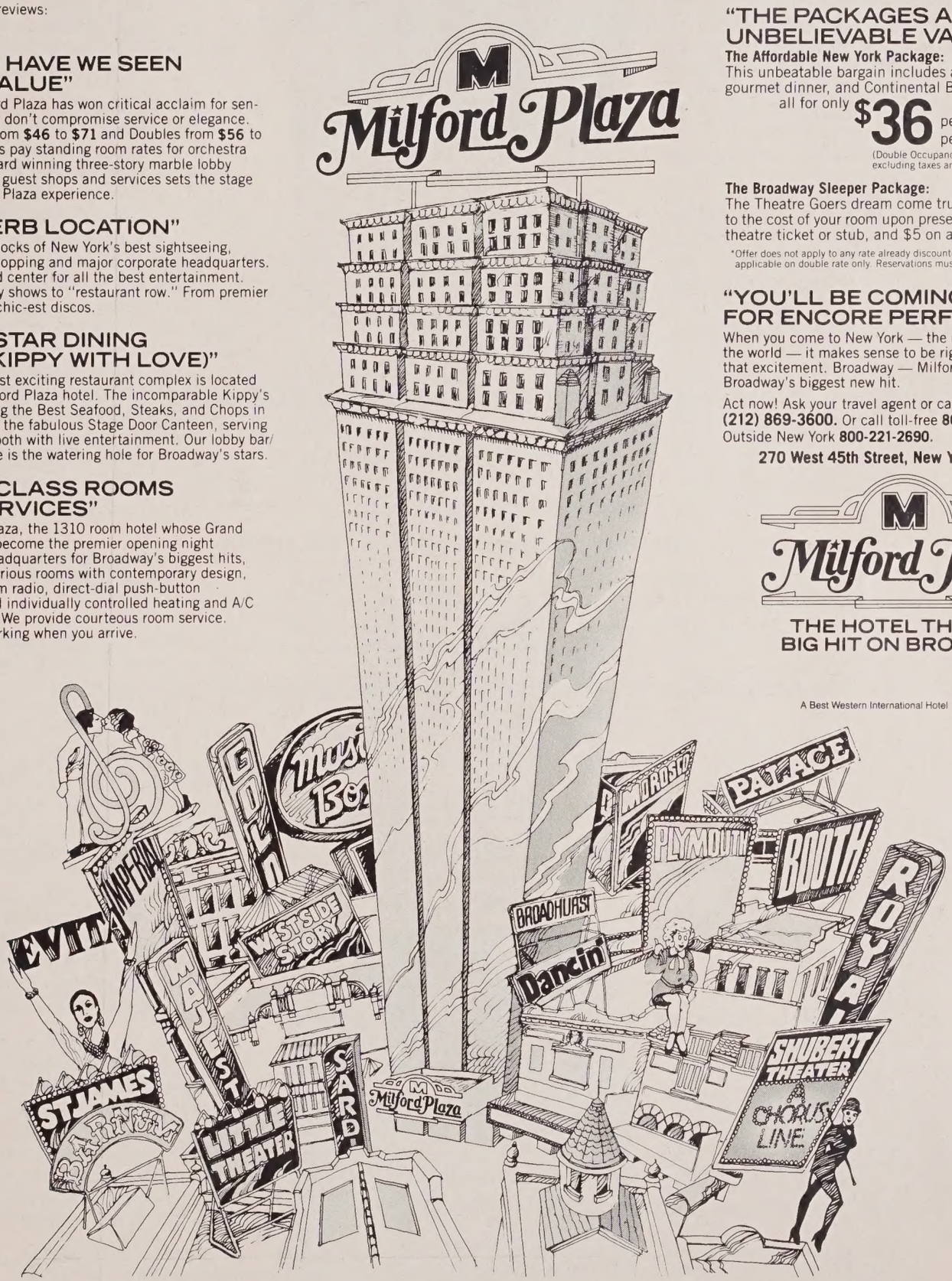

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Twenty-eighth Season 1981/82

OPERA HOUSE
Friday, November 20, 1981, 8:00 pm
Saturday, November 21, 1981, 8:00 pm
Sunday, November 22, 1981, 3:00 pm

LUKAS FOSS
Conductor

NINA BEILINA
Violin

Music by WOLFGANG AMADEUS MOZART

Serenade for 13 Winds
I *Largo. Allegro molto*
II *Minuetto*

Overture to Cosi fan tutte, K. 588 (1790)

Serenade
III *Adagio*
IV *Minuetto. Allegretto*

Concerto No. 5 in A Major for Violin and Orchestra, K. 219 (1775)
I *Allegro aperto*
II *Adagio*
III *Rondo. Tempo di Minuetto - Allegro*
Nina Beilina, violin

(Intermission)

Serenade
V *Romanze. Adagio*
VI *Theme and Six Variations*
VII *Rondo. Tempo di Minuetto*

Symphony No. 41 in C Major, *Jupiter*, K. 551 (1788)
I *Allegro vivace*
II *Andante cantabile*
III *Minuetto. Allegretto*
IV *Finale. Molto Allegro*

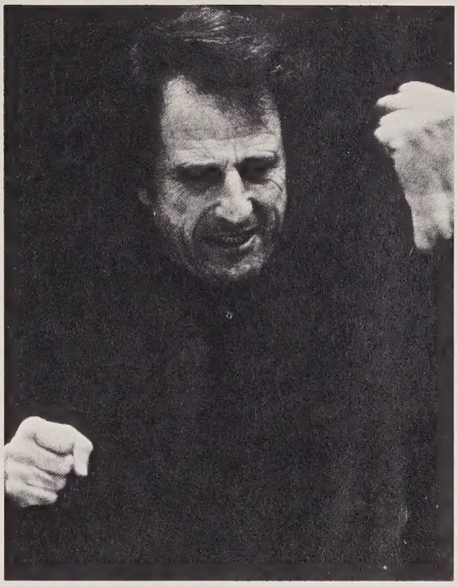
The Baldwin is the official piano of the Brooklyn Philharmonia.

This concert was made possible in part with public funds from the City of New York Department of Cultural Affairs Administration, the New York State Council on the Arts and the National Endowment for the Arts.

LUKAS FOSS

At the age of 18 Lukas Foss was widely known as a musical "wunderkind" and was already a graduate of the Curtis Institute of Music, where he studied conducting with Fritz Reiner. Shortly thereafter he was taken under the wing of Serge Koussevitzky, with whom he worked at the Berkshire Music Center at Tanglewood. Foss also studied at the Yale School of Music in its heyday under Paul Hindemith, and at 23 was the youngest composer to be awarded a Guggenheim Fellowship.

A "renaissance" musician, Foss is equally at home as composer, conductor, teacher, and concert pianist. He has continually been at the forefront of contemporary music, yet the broad range of programs he conducts offers a fresh view of music from the renaissance, classical, and romantic periods up through the present day. He was Music Advisor and Conductor of the Jerusalem Symphony in Israel for four years, and has guest conducted the Berlin Philharmonic, the Leningrad Symphony, the Tokyo Philharmonic, and the Santa Cecilia Orchestra in Rome, among others. In the U.S. he has conducted almost all the major orchestras, including the



Chicago Symphony, New York Philharmonic, Boston Symphony, and Cleveland Orchestra. As Music Director of the Buffalo Philharmonic from 1963-1970, he made the city a focus of national attention and a mecca for composers and performers. Prior to this, he had the honor of being named successor to Arnold Schoenberg as Professor of Composition at U.C.L.A., a post he held for ten years. Foss has been Music Director of the Ojai Festival in California, has directed twelve marathon concerts at the Hollywood Bowl with the Los Angeles Philharmonic, was active in the Mostly Mozart Festival in New York and for two years was Director of the New York Philharmonic summer festival concerts at Lincoln Center. Beginning this season he is Music Director of the Milwaukee Symphony while continuing his commitment to the Brooklyn Philharmonia, which he has brought into national prominence over the past ten years.

Lukas Foss is one of the country's leading composers, and has received numerous commissions, awards, and honors for his music, which has been played throughout the U.S. and Europe by world-renowned artists and ensembles. Recent premieres have been given by the New York Philharmonic under Leonard Bernstein (*Quintets for Orchestra*), Yehudi Menuhin and the Cantilena Chamber Players (*Round a Common Centre*), and soprano Phyllis Curtin and the Dorian Quintet (*13 Ways of Looking at a Blackbird*) and The Northwood Symphonette with Canadian Brass (*Night Music* for John Lennon). Throughout his career he has also won wide acclaim as a concert pianist, and is best known in this field for his performances and recordings of Bach Concertos, Bernstein's *The Age of Anxiety* and Hindemith's *The Four Temperaments*, which he premiered.

NINA BEILINA

A topflight Russian violinist and a leading light among the recent emigres to the West, has already become a name to be reckoned with in North and South America and western Europe.

Since arriving in the U.S., Miss Beilina has made her recital debuts in New York and Los Angeles and her orchestral debut in Carnegie Hall playing Bach and Beethoven concerti with members of the New York Philharmonic, played the Tchaikovsky Concerto with the Baltimore Symphony and in two subscription concerts with the Chicago Symphony, the Mendelssohn Concerto with the Minnesota Orchestra and appeared in recital in cities from coast to coast.

Critics on both sides of the Atlantic have praised her performances. The New York Times' Donal Henahan, writing of her New York orchestra debut, called her "a violinist of great technical assurance," adding that "her tone came across as full, sweet and bright and it was produced with uncommon evenness on all strings and in all positions."

Peter G. Davis, also of the New York Times, reviewing Miss Beilina's performance of Mozart with the Musica Aeterna at the Metropolitan Museum, praised her "flawless technical facility, tonal incisiveness and aristocratic musicianship," writing that "her refusal to sentimentalize the music proved refreshing as she lovingly and stylishly refined every musical detail."

Nina Beilina was born in Moscow to parents who where both natives of the Ukraine. Her father was a structural engineer and her mother a pianist who became her first teacher. At three the

fledgling musician heard a violinist play at a family party and immediately decided to become a violinist, too. Her father took the little girl to see his old friend, the famous violin teacher of the Moscow Conservatory, Abraham Yampolsky, who found her musically gifted but too small to begin violin study. Two years later, however, he accepted her a pupil. Also at this time she began her schooling at the Central Music School of Moscow, where she stayed until entering at age 17 the Moscow Conservatory. After completing her undergraduate work Miss Beilina spent two years at the Leningrad Conservatory studying with Julius Eidlin, the Bach scholar. It was under his tutelage that she developed her highly praised Baroque style and her unique affinity for the music of Bach. After returning to Moscow she completed her formal musical training with David Oistrakh.

Miss Beilina's concert career began after winning first prize in the Georges Enesco Competition in Rumania and a grand prize in the Marguerite Long — Jacques Thibaud Competition in Paris, plus third prize in the Tchaikovsky Competition. She emigrated to the United States in 1977.

MOZART

Wolfgang Amadeus Mozart

Serenade No. 10 in B flat Major, K. 361 (1781)

The Serenade or 'Gran Partita' was begun in Munich in early 1781 and completed the same year in Vienna. There is no record of any performance of it until an announcement in the 'Wienerblättchen' of March 23, 1784 of a benefit concert for Anton Stadler in the Burg-Theater to include "a big wind piece of quite an exceptional kind composed by Herr Mozart."

The work is scored for 2 Oboes, 2 Clarinets, 2 Bassetthorns, 4 French Horns, 2 Bassoons and Double Bass.

Overture to Cosi fan tutte, K. 588 (1790)

"Cosi fan tutte" (Women Are Like That) was composed in 1789 and was first performed in Vienna on January 26, 1790.

The work is scored for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 French Horns, 2 Trumpets, Timpani and Strings.

Concerto No. 5 in A Major for Violin and Orchestra, K. 219 (1775)

The Concerto is scored for Solo Violin, 2 Oboes, 2 French Horns and Strings.

Symphony No. 41 in C Major, Jupiter, K. 551 (1788)

The work is scored for 1 Flute, 2 Oboes, 2 Bassoons, 2 French Horns, 2 Trumpets, Timpani and Strings.

WOLFGANG AMADEUS MOZART
(Born Salzburg, Jan. 27, 1756;
died Vienna, Dec. 5, 1791)

A child prodigy, Mozart first studied music with his father, Leopold, a renowned violinist and composer. By the age of six he was composing and giving concerts on the harpsichord and violin. After a three-year concert tour with his sister Anna, and his father, which took them to most of the major cities of Europe, Mozart returned to his native Salzburg in 1766. By then he had already written the first three of his more than forty symphonies. A few years later his father took him to Italy, where he received many honors. Back in Salzburg in 1771, Mozart entered the employ of the Archbishop, a job he held for the next decade. During this period he traveled to Paris, Mannheim and Munich, trying to find a better post, but without success. In 1781 he went to Vienna, where he remained for the rest of his life. Although he continued to be respected as a performer, Mozart was not taken too seriously as a composer. He never received adequate patronage and had to rely on teaching and subscription concerts to support himself and his family. Constant financial worries did not deter him from composing at an astounding rate. During his years in Vienna he wrote the greatest of his operas, *Le Nozze di Figaro* ("The Marriage of Figaro"), produced in 1786; *Don Giovanni,* in 1787; *Cosi fan tutte* ("Women Are Like That"), in 1790; and *Die Zauberflöte* ("The Magic Flute"), in 1791. A minor court appointment in Vienna led him to write dozens of dances, marches, divertimentos, and other short instrumental pieces. During this period he also wrote six string quartets dedicated to his good friend, Franz Joseph Haydn. During the last months of his life, already ill, he began the composition of a lovely Requiem Mass, which he began to regard as his own requiem, and he died before completing it.

NOTES ON MOZART NOTES

. . .it is a mistake to think that the practise of my art has become easy for me. I assure you, dear friend no one has given so much care to the study of composition as I. There is scarcely a famous master in music whose works I have not frequently and diligently studied.

Mozart
A remark to conductor Kucharz in Prague

In Bach, Beethoven and Wagner we admire principally the depth and the energy of the human mind; in Mozart, the divine instinct. His highest inspirations seem untouched by human labor. . .He creates like a god, without pain. . .

Edvard Grieg
From a article in *The Century Magazine,* November, 1897

Do not put Beethoven in the hands of young people too early; refresh and strengthen them with the fresh and lusty Mozart.

Does it not seem as if Mozart's works become fresher and fresher the oftener we hear them?

Schumann

I take Beethoven twice a week, Haydn four times, Mozart every day. . . Your Beethoven is a colossus who often gives one a mighty thump in the ribs, but Mozart is always adorable. He was lucky enough to go to Italy when he was very young, at a time too, when they still knew how to sing.

Rossini remarking to pianist/composer Ignaz Moscheles in 1860

Mozart's music is particularly difficult to perform. His admirable clarity exacts absolute cleanness; the slightest incorrectness in it stands out like black on white. As I heard Saint-Saëns say lately: "It is music in which all the notes must be heard." Essentially simple, natural, it demands a simple, natural expression as well; in other words, that to which its interpreters, even the best-intentioned, have least accustomed us.

Gabriel Faure
From a review, June 1, 1909

What else is genius than that productive power through which deeds arise, worthy of standing in the presence of God and Nature, and which, for this reason, bear results and are lasting? All the creations of Mozart are of this class; within them there is a generative force which is transplanted from generation to generation, and is not likely to be exhausted or devoured.

Goethe

Who has run through the great gamut of human passions as he (Mozart) has done? Who has reached the extreme limits of the scale with the same infallible precision, equally guarded against the false refinement of artificial elegance and the roughness of spurious force? Who has better known how to breathe anguish and dread into the purest and most exquisite forms?

Charles Francois Gounod
October 25, 1882, Paris

It is thanks to Mozart that I have devoted my life to music.

Tchaikovsky
In a letter to his patroness Nadejda van Meck, March 16, 1878

If we cannot write with the beauty of Mozart, let us at least try to write with his purity.

Brahms in a letter to Dvorak
May 14, 1853

ON MOZART

. . .I only wish I could instill in every friend of music, and in great men in particular, the depth of musical sympathy and profound appreciation of Mozart's inimitable music that I myself feel and enjoy. . .It enrages me to think that the unparalleled Mozart is not engaged by some imperial or royal court!. . . . .

Haydn
From a letter to Franz Rott,
Esterhaz, December 1, 1787

A light, bright, fine day this will remain throughout my whole life. As from afar the magic notes of Mozart's music still gently haunt me. How unbelievably vigorously, and yet again how gently was it impressed deep, deep into the heart by Schlesinger's masterly playing. Thus does our soul retain these fair impressions, which no time, no circumstances can efface, and they lighten our existence. They show us in the darkness of this life a bright, clear lovely distance, for which we hope with confidence.

Franz Schubert
In an entry in his diary for June 14, 1816

Mozart's music was the ambition of my youth, the frustration of my mature years, and the consolation of my old age.

Rossini

Notes compiled by William Canaday

The **Brooklyn Philharmonia,** the only professional symphony orchestra in New York City's most populous borough, was created in 1954 amidst the beginnings of a cultural renaissance that by now has returned Brooklyn to its earlier prominence as a center for the arts. Throughout its 28-year history the orchestra has been in residence at the Brooklyn Academy of Music.

Under the direction of Siegfried Landau, a protegé of Pierre Monteux, the orchestra quickly became established as a permanent part of Brooklyn's cultural life. With the arrival of Lukas Foss, a stir of excitement was created which extended beyond local boundaries. His introduction of marathon concerts in 1970/71 attracted audiences that had never before come to Brooklyn. Beginning with the 75/76 season, Foss presented shorter but no less unique concerts as part of the orchestra's Major Concert Series, which has since more than tripled its audience, with six yearly programs each presented three times in succession, and all featuring world-renowned soloists.

Foss, a composer of international disinction, has deemed it imperative that the music of his colleagues be heard. Thus, contemporary music has firmly established itself as a Philharmonia specialty, with the popularMeet the Moderns series, which is now repeated at Cooper Union in Manhattan. In addition, the orchestra sponsors a Community Concert Series, which under the direction of Tania Leon has expanded its scope to include 12 yearly concerts in all the boroughs of New York City. The Family Series, Free Schooltime Series, Concerts in the Schools, and free concert series in Brooklyn parks, conducted by David Amram, all contribute to the orchestra's outstanding commitment to cultural life in Brooklyn.

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SCOTT NICKRENZ, MUSIC DIRECTOR

Lepercq Space
Friday, November 27, 1981, 8:30 pm
Saturday, November 28, 1981, 8:30 pm
Sunday, November 29, 1981, 2:00 pm

Masuko Ushioda
Violin
Scott Nickrenz
Viola
Laurence Lesser
Cello
Ronald Roseman
Oboe

Wolfgang Amadeus Mozart

Quartet for Oboe and Strings, in F Major, K. 370

Allegro - Adagio - Rondo. Allegro

Ronald Roseman, oboe; Masuko Ushioda, violin;
Scott Nickrenz, viola; Laurence Lesser, cello

Paul Hindemith

Trio for Violin, Viola and Cello, No. 1, Op. 34

Toccata - Langsam und mit grosses Ruhe
Mässig schnelle Viertal - Fuge: Sehr lebhafte Halbe

Masiko Ushioda, violin; Scott Nickrenz, viola;
Laurence Lesser, cello

(INTERMISSION)

Benjamin Britten

Fastasy Quartet for Oboe, Violin, Viola and Cello, Op. 2

Ronald Roseman, oboe; Masuko Ushioda, violin;
Scott Nickrenz, viola; Laurence Lesser, cello

Ludwig van Beethoven

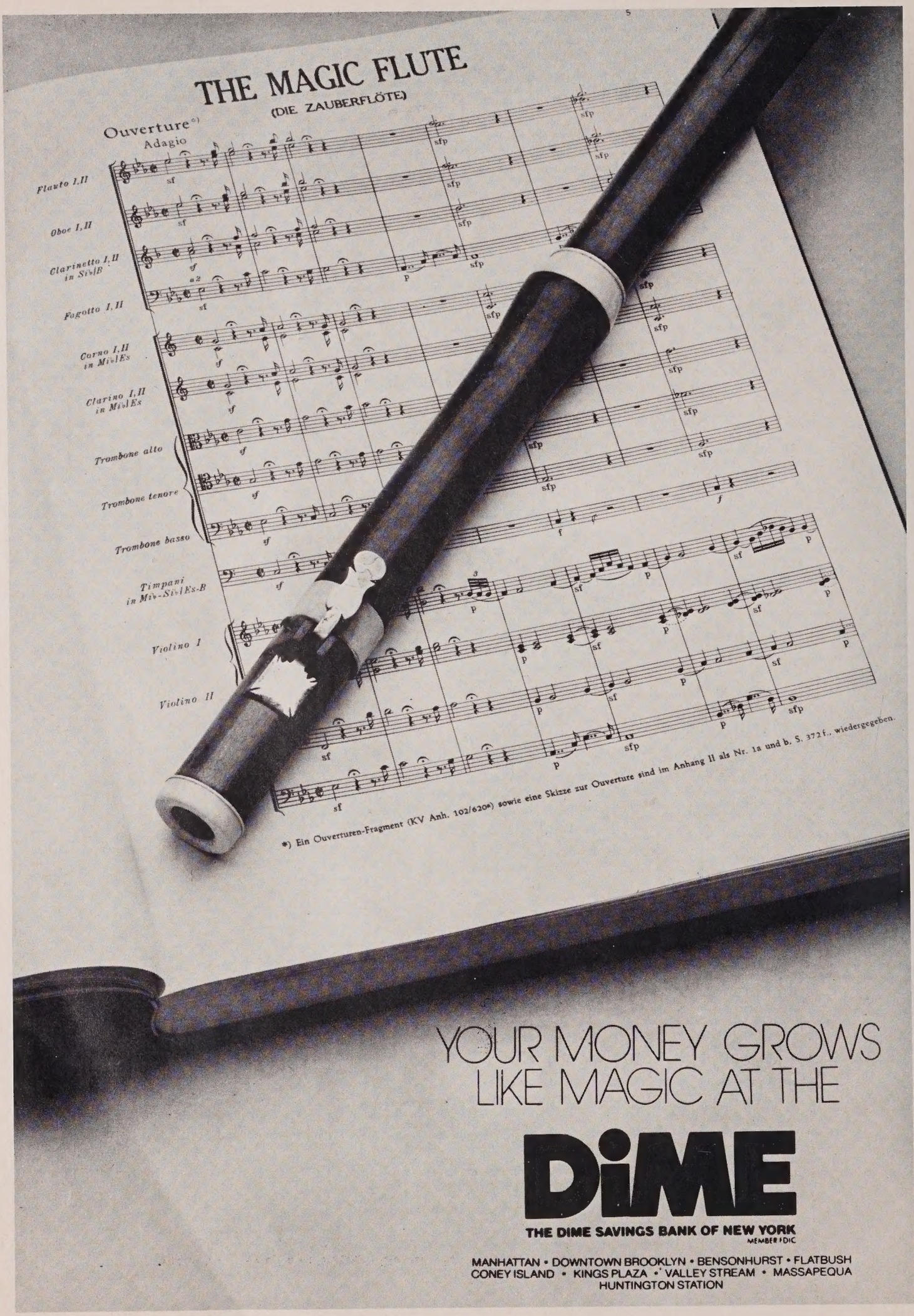
Trio for Violin, Viola and Cello in G Major, Op. 9, No. 1

Adagio-Allegro con brio - Adagio ma non tanto e cantabile
Scherzo: Allegro - Finale: Presto

Masuko Ushioda, violin; Scott Nickrenz, viola;
Laurence Lesser, cello

This program is supported by funding from the Edward John Noble Foundation, the National Endowment for the Arts and the New York State Council on the Arts.
Baldwin is the official piano of the BAM Chamber Music Series.

There will be a reception for the artists immediately following the Friday evening performance.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Ouverture*)
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Flauto I,II
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Clarinetto I,II in Sib|B
Fagotto I,II
Corno I,II in Mib|Es
Clarino I,II in Mib|Es
Trombone alto
Trombone tenore
Trombone basso
Timpani in Mib-Sib|Es-B
Violino I
Violino II
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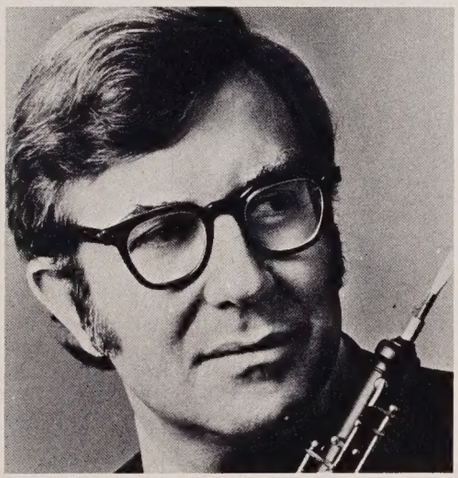
WHO'S WHO

SCOTT NICKRENZ, violist, is Music Director for BAM's Chamber Music Series. He divides his time between New York and Hartford, where he is chairman of the string department of the University of Hartford. Together with his wife, flutist Paula Robison, he directs chamber music for the Spoleto Festivals, both in the United States and Italy.

Long a performer in his own right, Mr. Nickrenz attended the Curtis Institute and was a founding member of both the Lenox and Vermeer Quartets. While he was a member of the Claremont Quartet he formed the New Chamber Quintet and later created the Quartet series at the University of Chicago. He also began the Chamber Series at Northwestern University.

Mr. Nickrenz has appeared extensively in concerts in the United States and all over the world. He has played with the Music from Marlboro tours, the Casals, Aldeburgh, and Spoleto Festivals. He has appeared frequently with the Chamber Music Society of Lincoln Center and performs and tours regularly with the Orpheus Trio.



RONALD ROSEMAN, internationally renowned oboist, performs frequently as a soloist and recitalist. He has appeared with the New York Pro Musica, at the Casals Festival, the Aspen Festival, the Waterloo Festival in New Jersey, the Norfolk Festival in Connecticut, with the Musica Sacra at Avery Fisher Hall, Lincoln Center and this season in recital and as soloist with the "Y" Chamber Symphony at the 92nd Street "Y".

Mr. Roseman has been a member of the New York Woodwind Qunitet since 1961, traveling with the Quintet throughout the United States, Canada, Europe, the Soviet Union, South America, and Asia. He has well over 30 solo and chamber music records to his credit.

On the faculties of the Juilliard School, Yale and Stony Brook, Mr. Roseman has distinguished himself as a composer also. Many of his works from solo instruments, voice and chamber ensemble have been commissioned by prominent artists and groups.

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WHO'S WHO

MASUKO USHIODA has been winning competitions since age fourteen, when she took first prize in the Mainichi Music Contest, Japan's most prestigious event. In 1963, she was a prize winner in the Queen Elizabeth Competition in Brussels. Upon winning the Tchaikovsky Competition in 1955, the critics acclaimed her "the greatest new talent, an artist of exceptional lyricism" (Moscow Tass). As a student she attended the Toho Gakuen Academy in Tokyo, the Leningrad Conservatory in the Soviet Union and finally worked with Joseph Szigeti privately in Switzerland, who proclaimed of her "it is the sense of style, the musical intelligence, the sincerity of her impulse, the individuality of her lovely tone that sets her apart."

Since her debut season in Europe and North America in 1965, she has played with most major orchestras around the world. She has toured as soloist with Zubin Mehta and the Los Angeles Philharmonic. In addition to recitals in the major cities of North America and Europe, she has toured the Soviet Union twice and South America as well as the Orient.

Born in Manchuria of Japanese parents, Miss Ushioda is married to cellist Laurence Lesser, with whom she occasionally appears in joint recital, the Brahms Double Concerto, or the Beethoven Triple Concerto. She has also shared the stage with such artists as Ruth Laredo, Lukas Foss, and Minoru Nojima. Her discography for EMI Toshiba includes the complete Bach unaccompanied repertoire, and she is frequently invited as soloist for tours of the most prestigious of Japan's orchestras.

LAURENCE LESSER, acclaimed prize-winner in the 1966 Tchaikovsky competition and chamber music guest performer in the Heifetz-Piatigorsky concerts and recordings, has been the champion as well of the new and unfamiliar. His recording of the Schoenberg-Monn Concerto for Columbia Records is the first performance in this country since Feuermann introduced the work in the 1930's, and he has repeatedly introduced important new works on the Los Angeles Monday Evening Concerts and other similar series.

A native of Los Angeles, Lesser was a student of Gregor Piatigorsky, whose assistant he became at the University of Southern California. His background includes a degree in mathematics from Harvard and a Fulbright to Germany. Lesser is now living in Boston, where he shares his concert experience with a select class at the New England Conservatory.

In recent seasons he has been soloist with the Boston Symphony and the London, New Japan and Los Angeles Philharmonic Orchestras. He has participated in the Casals, Marlboro and Spoleto Festivals, is a frequent guest of the Lincoln Center Chamber Music Society, and has made recital appearances in the major centers of Europe, the United States and Japan.

Lesser plays a 1622 Amati cello of startling beauty. His recordings have appeared under the RCA, Columbia and Desto labels.

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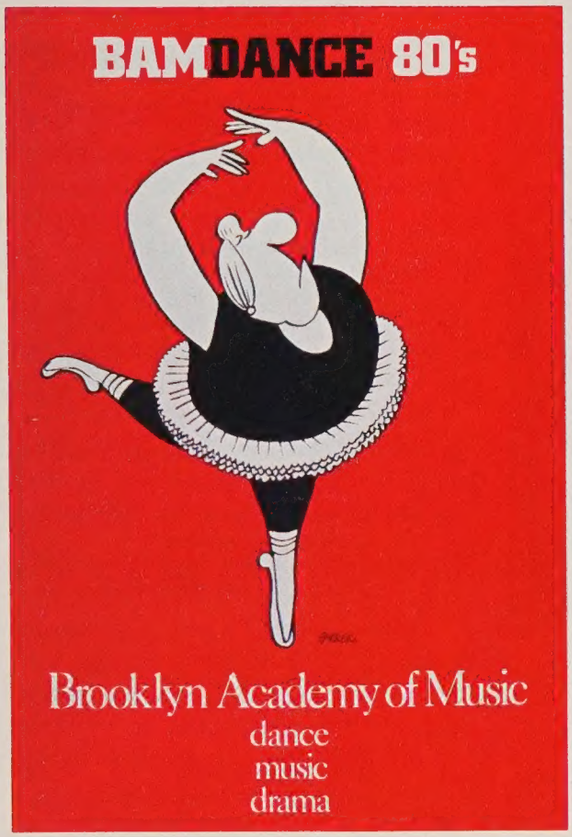

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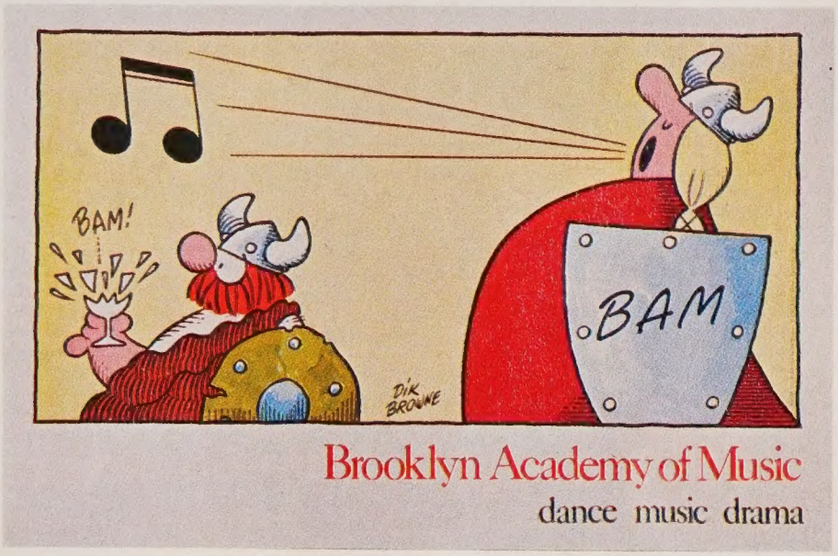

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BAM Funnies

by Victoria Hill

How does a national poster project get started? In 1979, Philip Sills, long-time poster art (and Brooklyn Academy of Music) enthusiast, met BAM President Harvey Lichtenstein at a party. An idea was hatched:

Why not promote the Brooklyn Academy of Music with a specially commissioned series of posters that would, at the same time, provide the designers the opportunity to extend the thematic range of their work?

Two years later, it has happened.

BAM, in partnership with Philip Sills and the Newspaper Comics Council, the trade association for the comics industry, developed the Famous Cartoonists Poster Project to help produce extra income for the Academy while celebrating "the funnies" as works of collectible art.

Thanks to twelve famous cartoonists participating under the auspices of the Newspaper Comics Council, today BAM proudly sports a colorful array of famous cartoon posters celebrating dance, music and drama at BAM and created especially for the Academy.

The idea of using poster art to promote a cultural facility is not unique. Since 1962, Lincoln Center has commissioned a series of contemporary, abstract posters by famous visual artists such as Robert Motherwell, Frank Stella and Roy Lichtenstein.

What is different about BAM's project are the light-hearted, whimsical designs that were created to represent the various activities at the Academy.

BAM's poster series was offically launched at a reception at the Academy last May following the final performance of the Pennsylvania Ballet in BAM's Ballet America series. At that reception, several of the cartoonists—including Alfred Andriola, Milton Caniff and Jules Feiffer—were on hand to sign a limited number of their works for BAM.

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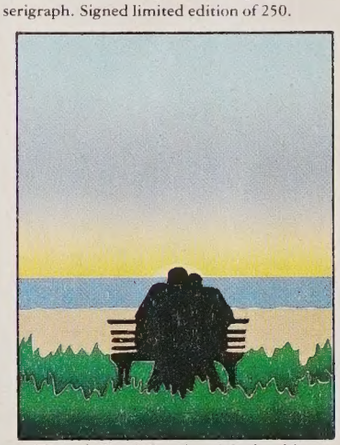

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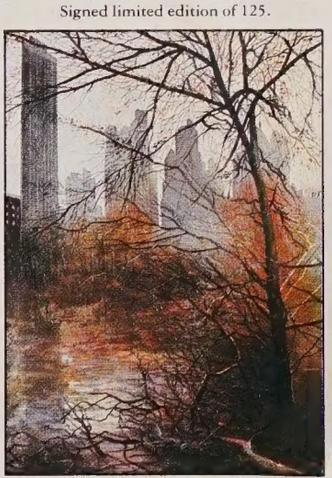

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Carnegie Hall

Wednesday Evening, May 27, 1981 at 8:00

Carnegie Hall 90th ANNIVERSARY 1891-1981

The Soho News **presents**
a WNYC Benefit Concert

"New Music From New York"

Produced by Tim Page

1. Invocation
   JOHN ASHBERY
2. PHILIP GLASS, *solo organ*
   "Fourth Series, Part One" (1980)
3. KIRK NUROCK
   NATURAL SOUND
4. AD HOC ROCK
5. PAUL ALEXANDER
   "Sonata" (1981)
6. JONATHAN HAAS & THOMAS HAMILTON
7. DAVID VAN TIEGHEM
8. PAUL JACOBS
   Busoni: "Piano Sonatina
   after Bizet's Carmen"

Intermission

9. THE HARMONIC CHOIR
   DAVID HYKES, *director*
   "Hearing Solar Winds," by David Hykes
   for harmonically trained a cappella voices

David Hykes	Priscilla Smith
Tim Hill	Michelle Dupere
Sheldon Brown	Ty Frolund
Ted Levin	Holly Hansen
Scott Kellogg	

10. RICHARD MUNSON
    "Jig" (1980)
    Bill Grossman, *conductor*
    Robert Chausow, Narciso Figueroa,
    violin
    Richard Munson, *keyboard*
    Maxine Neuman, *cello*
11. STEFANI STARLIN, *flute*
    "Post Rigabop Mix"
12. SUN RA
13. VERY SPECIAL GUESTS

We regret that absolutely no encores can be given.

Program continued on following page

STEVE REICH
"Octet" (1979)
STEVE REICH and MUSICIANS
Nurit Tilles, Edmund Niemann,
pianos
Virgil Blackwell, Mort Silver,
clarinets and flutes
Shem Guibbory, Robert Chausow,
violins
Ruth Siegler, *viola*
Chris Finckel, *cello*

LAR LUBOVITCH
"Cavalcade" (1980)
LAR/DANCE
Director: Lar Lubovitch

Rob Besserer
John Bayger
Harry Laird
Douglas Varone
Nancy Colahan
Laura Gates
Nora Reynolds
Christine Wright

This marks the first live collaboration between Lubovitch and Reich. We are grateful that these two artists have chosen to honor our concert in this fashion.

Cavalcade was made possible in part by a grant from
the New York State Council on the Arts

All proceeds from this concert to benefit WNYC-FM 94 mHz New York City
This concert will be taped for future broadcast.
Baldwin Piano, courtesy of Baldwin Piano & Organ Co.

Our commitment at *Soho News* has always been to support the arts and artists in their pursuit of the "unexplored." In keeping with this, *Soho News* salutes WNYC's brave commitment to "New Music." As a public gesture, *Soho News* has brought together both world renowned composers/performers as well as new young talent in one special benefit program at the Celebrated Carnegie Hall.

CAROL ASH
Publisher, *Soho News*

WNYC's basic mission is to represent New York. New Music has been heard and commissioned and applauded in Europe for a decade now. It's begun to sell out halls in this country. It's long overdue that new music become part of the regular broadcast scene, because radio really defines what records sell, and without some sort of support, creative artists either stop creating or go through a lot of unnecessary difficulties to achieve their visions. New music is New York music is WNYC music.

JOHN H. BECK
Director, WNYC

This concert is a patchwork cut from time and space—a celestial vaudeville, if you will; a little of this, followed by a little of that, but all on a very high level. This eclecticism is not willful, merely an admission that—musically speaking—there is no longer any one true faith.
Let a zillion flowers bloom!

TIM PAGE
Classical/new music Coordinator
Soho News
Programmer and announcer
WNYC

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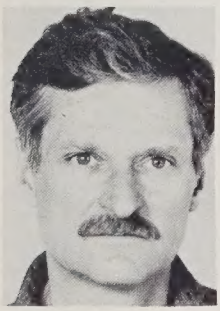
Meet the Artists



John Ashbery is clearly one of the most distinguished poets of our time. A graduate of Harvard and Columbia, he has published several books of poetry, a volume of plays, and has collaborated on a novel—*A Nest of Ninnies*—with James Schuyler. His newest volume is *Shadow Train*, published by Viking Press this month. He has won numerous prizes, and was a Guggenheim fellow in 1967. He is currently the art critic for *Newsweek*. Mr. Ashbery was the unanimous choice of the directors of this concert to deliver the invocation.

Composer **Philip Glass** has worked in a broad spectrum of the performing arts, composing for opera, dance, theater, and chorus, as well as film. Solo and with his Ensemble, he has performed his music in over 300 concerts in the United States and Europe. A graduate of Juilliard, Mr. Glass has received numerous awards, including a Composer-in-Residence grant from the Ford Foundation and a Fulbright grant which enabled him to study with Nadia Boulanger. His music is distinguished for the specific resources of his Ensemble, and he is best known for works of extended duration in that style *(e.g., Music in 12 Parts)*. In 1976, Philip Glass was awarded a special OBIE for his work with the experimental theater company, Mabou Mimes. Mr. Glass was awarded a second OBIE for his opera *Einstein on the Beach*, created in collaboration with director Robert Wilson. *Einstein on the Beach* toured widely in Europe in 1976 and received its American premiere at the Metropolitan Opera in November of that year. Mr. Glass' commissions include the film *North Star: Mark DiSuvero*, an organ work commissioned by the Doelen Hall, Rotterdam, for the Tenth Anniversary of the Doelen Organ, and *Another Look at Harmony, Part IV* for the Holland Festival (June 1977). The last work was later performed at Carnegie Hall, along with excerpts from *Einstein on the Beach*, featuring the Gregg Smith Singers. In 1979, Mr. Glass collaborated with dancer/choreographer Lucinda Childs and visual artist Sol LeWitt on the unique work, *Dante*, which toured Europe and received its American premiere at the Brooklyn Academy of Music in November, 1979. His opera *Satyagraha* (based on the early years of Mahatma Gandhi), with libretto by Constance DeJong, was commissioned by the City of Rotterdam and premiered by the Netherlands Opera last fall. *Satyagraha* will receive its American premiere at Artpark, Lewiston, New York, on July 31, 1981.

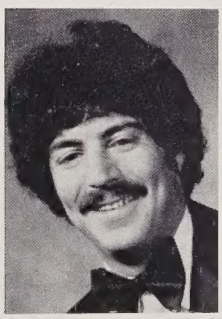
Natural Sound is an exploration of the music of the human voice and body, without external instruments or amplification. Composer-conductor **Kirk Nurock** believes "everyone is musical," and his innovative vocal technique combines "trained" and "untrained" voices to create a bold, primitive/contemporary choral esthetic. Natural Sound concerts have been presented at the Museum of Modern Art, Walker Art Center, American Dance Festival, and Lukas Foss' Meet the Moderns Series. The *New York Times* said of Natural Sound, "Mr. Nurock's is an inspired creation," and the *Los Angeles Times* called it "some of the most celestial vocalizing this side of the

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Tibetan border." Natural Sound has been recorded on the Environments label [SD 66007] and a forthcoming Digital album will be released on Wergo/Labor in September, '81. Mr. Nurock holds a Master's degree in Composition from the Juilliard School where his teachers were Vincent Persichetti and Luciano Berio.

Ad Hoc Rock consists of Mark Abbott, Bill Buchen, David Garland, and Nigel Rollings who created the group and composed most of its early music. It has progressed to a collective of individual composer/performers. With changing members during its youth, the band has played La Mama, Ear Inn, the Kitchen, Hurrah, Inroads, A's (NYC) and—with various guest musicians—will record its debut album soon.

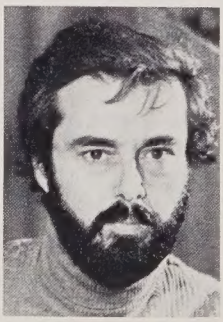
Paul Alexander began to write music at age fifteen when he wrote a three-act opera. Born in 1954, he has a degree in composition from the Mannes College of Music and has written for a diverse number of instruments as well as for orchestra. His works have been performed in the U.S. and in Europe where he premiered his two sonatas—*Mass Information* and *The Theory of Machines*—last fall. He is currently at work on two music dramas *(Hard As Nails* and *The Best Artist Anywhere*, about adman George Lois) and on a record targeted for release later this year.



Jonathan Haas presented his New York debut recital at Carnegie Recital Hall May 19, 1980. This was the first time at the Recital Hall that a timpanist presented a program of both solo and chamber works. He is the first timpanist to receive the Martha Baird Rockefeller Fund for Music grant for individual performers. Haas is presently the timpanist with the Y Chamber Symphony. He has performed and recorded with the Saint Louis Symphony in addition to appearances with the American Symphony and others. A native of Chicago, Haas received his Masters Degree from the Juilliard School, where he studied with Saul Goodman. Haas has recorded for Atlantic, Vox, CRI and Turnabout Records, and performed with the Eric Hawkins and Xoregos Dance Companies, as well as with the Sauter-Finigan Band and Emerson, Lake and Palmer.

Thomas Hamilton, synthesizer, is best known for his work with electronic music. He recently performed a program of his music at The Kitchen. He received outstanding critical acclaim for his live electronic music accompaniment to the classic silent film *Metropolis* at the Symphony Space. Mr. Hamilton was recently commissioned by the American Music Center to compose *Recent Innovations* for Jonathan Haas, which was premiered at Carnegie Recital Hall. Mr. Hamilton is the sound and music director for Innervision, a video production house in St. Louis. His first record containing his own compositions, *Pieces for Kohn*, was released on Somnath Records.

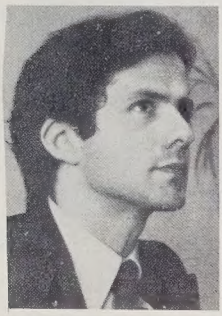
David Van Tieghem began making music with pots and pans on the kitchen floor when he was four years old. As a teenager, he taught himself to play drums, and later studied percussion with Justin DiCioccio, and with Paul Price at the Manhattan School of Music. He has worked with the Manhattan Percussion Ensemble, Eric Salzman's QUOG, Twyla Tharp & Dancers, director Joseph Chaikin, the Big Apple Circus, and composers Jon Gibson, Laurie Anderson, "Blue" Gene Tyranny, Jill Kroesen, David Byrne, Brian Eno, and Steve Reich. He is currently involved as an actor-musician in Robert Ashley's video opera, *Perfect Lives (Private Parts).* In addition, he collaborates with Peter Gordon in the Love of Life Orchestra, and recently formed a new trio with guitarist Chris Spedding and bassist Busta Jones. He has been presenting his original solo works since 1977 and has produced related videotapes in collaboration with John Sanborn. A record of his music is currently in production.



Paul Jacobs has appeared with such eminent conductors as Boulez, Ozawa, Kubelik, Bernstein, Stravinsky, Stokowski and others. He has performed as a recitalist and with such ensembles as the English Chamber Orchestra, Speculum Musicae, Arthur Weisberg's Con-

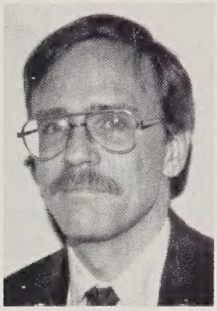
Program continued on page 29

temporary Chamber Ensemble, and Gunther Schuller's Contemporary Innovations. A frequent performer in New York's major concert halls, Mr. Jacobs has premiered music by Stockhausen, Berio, Henze and Elliott Carter, as well as performing the well-known masterpieces of the 18th and 19th centuries. Jacobs has served as the pianist for the New York Philharmonic since 1961, and since 1974 has been their official harpsichordist as well. In addition to his highly successful concert appearances, Jacobs teaches at Brooklyn College of CUNY. He has recorded for Columbia, CRI and Nonesuch, and is highly celebrated for his recordings of such composers as Busoni and Debussy.



The Harmonic Choir was founded by **David Hykes** in 1975 as a research group formed among friends to study certain forms of sacred and/or traditional art and music. Particularly interested in chant, Hykes found his starting point in the ancient *harmonic singing* where each singer is taught to refract his voice and produce a spectrum of as many as seven independent sound vibrations—the fundamental tone and soaring chords and melodies from the tone's overtone series. Fragments of this ancient science of Harmonic Music can be heard in some Tibetan sacred music, traditional shamanistic and folk music of Mongolia and Tuva SSR, the organum singing from our early Gothic Cathedrals, Turkish religious song, and in myths and legends like that of Jericho and Orpheus.

The Harmonic Choir is recording David Hykes's "Hearing Solar Winds" with ECM Records. David Hykes has organized The Harmonic Orchestra. Tapes of both the Choir and Orchestra are available through The Harmonic Arts Society, c/o Cathedral of St. John the Divine, 1047 Amsterdam Avenue, NY 10025.

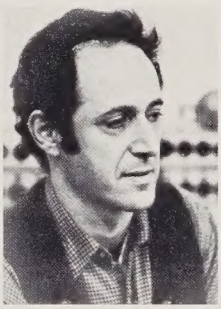


Richard Munson was born in Ohio in 1946 and raised in South Dakota. His formal musical training includes undergraduate studies at MIT and Berklee School of Music. He wrote fairly conventional classical- or jazz-influenced music until 1976, when he discovered several compositional procedures while investigating serial music. Since then he has written a number of tape and chamber ensemble works, and has given concerts at PASS and Third Street Music School Settlement. He is currently working on some dance and other commissions.

"Jig" (1979) is a set of variations on a twelve-note (tonal) theme which is repeated with a steady pulse. Every note in the piece is either a drone, or attacks at the same pitch and timing as a note in the theme. As the piece proceeds the material is reinterpreted in increasingly complicated rhythmic settings. The middle section has a canon in augmentation ratio 5:7, and more conventional canons occur elsewhere. In spite of this complexity, the piece is supposed to evoke the feeling of a simple country dance.

Stefani Starin joined the group too late to have a bio included.

Sun Ra—keyboardist, composer, arranger, bandleader, visionary, philosopher, poet, and in his own words, "troubleshooter for the cosmos." He grew up listening to jazz, played piano without lessons at age ten, and was leading his first jazz orchestra while still in high school. By the 1950s, he was playing with Fletcher Henderson. In 1956 in Chicago, Sun Ra unveiled his first "Arkestra," and established his own independent record label, Saturn Research, which to date has released some 200 Sun Ra albums. He was the first to use electronics, unrefined African polyrhythms and large-scale collective improvisation in a modern big-band format. His performances mirror his eccentric but thoroughly developed cosmology through ritualistic pageantry and a pan-stylistic continuum of Afro-American musics spanning big band swing, boogie woogie, doo-wop, Gospel, funk, bebop, electronics, free-improvisation and African percussion choirs. Perhaps we can never fully explain or understand the whys and wherefores concerning Sun Ra; let us then be thankful that we can enjoy the fruits of his labors.



Steve Reich was born in New York and raised in California and New York. He graduated with honors in Philosophy from Cornell University in 1957, studied composition with Hall Overton and at the Juilliard School of Music and then received his M.A. in music in 1963 from Mills College in California, where he studied with Darius Milhaud and Luciano Berio. In 1966, he began his own ensemble with three musicians. Since that time he has performed his music with this group, STEVE REICH AND MUSICIANS, now grown to many musicians, throughout the United States, Canada and Western Europe. He has published scores and/or articles in the *New York Times*, John

Cage's *Notations*, the Anti-Illusion catalog of the Whitney Museum of American Art, *Source* Magazine, *Aspen* Magazine and others. His book of collected essays, *Writings About Music*, was published by New York University Press in 1974. It will be expanded and translated into French in 1981 for publication in Pierre Boulez's series of books on new music. Since 1971, STEVE REICH AND MUSICIANS have played more than 200 concerts and had the unusual distinction of presenting sold-out concerts at Carnegie Hall and The Bottom Line Cabaret Club in New York. Reich has records on ECM, Deutsche Grammophon, Angel and CBS. Several of his scores have been published by Universal Edition (London). He has recently received commissions from The Holland Festival (1978), Radio Frankfurt (1979), the San Francisco Symphony (1980), the South German Radio Stuttgart (1981), the West German Radio Cologne (1981) and Speculum Musicae (1981).

Lar Lubovitch came from Chicago to begin his dance training at the Juilliard School, where his first teachers were Anthony Tudor, Anna Sokolow, José Limon, and members of the Martha Graham Dance Company. Shortly thereafter, and for the next six years, he appeared prominently as a dancer with many companies. On October 28, 1968, Lar presented his own dances for the first time. In the years since, the Company which grew from that occasion has toured the United States and Europe, appearing at the Spoleto Festival, the Holland Festival, the Flanders Festival, the Kuopio Festival in Finland, and at major theaters in Sweden, France, Italy, Germany, and Canada. The Company has toured continuously in the United States under the auspices of the National Endowment for the Arts Dance Touring Program. During the past season the Company has opened the Dance America series at the Kennedy Center in Washington, D.C. and the new series in Toronto, Dance Toronto, as well as appearing at Jacob's Pillow, an engagement with the Spoleto Festival in South Carolina, an extended tour

of Europe, and a United States tour. Lar has been the recipient of several National Endowment for the Arts Choreographic Fellowships, a CAPS grant, and the Guggenheim Fellowship for Choreography. His dances have been performed throughout the world by other companies, such as American Ballet Theatre, Stuttgart Ballet, Les Grands Ballet Canadiens, and the Alvin Ailey American Dance Theater. For television, Lar has created pieces with his own company for PBS in New York, Granada TV in London and national TV in France and Holland.

Many thanks to the following
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Special thanks to the entire staffs of *Soho News* and WNYC, all the artists involved in tonight's concert, and especially to John Beck, whose vision is changing the nature of New York radio.

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Friday, 4 December at 2
Saturday, 5 December at 8

MAXIM SHOSTAKOVICH conducting

WEBER — Overture to *Euryanthe*

HAYDN — Symphony No. 95 in C minor
Allegro
Andante cantabile
Menuetto
Finale: Vivace

INTERMISSION

D. SHOSTAKOVICH — Symphony No. 15 in A, Opus 141
Allegretto
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The Opera House
Boston, Massachusetts
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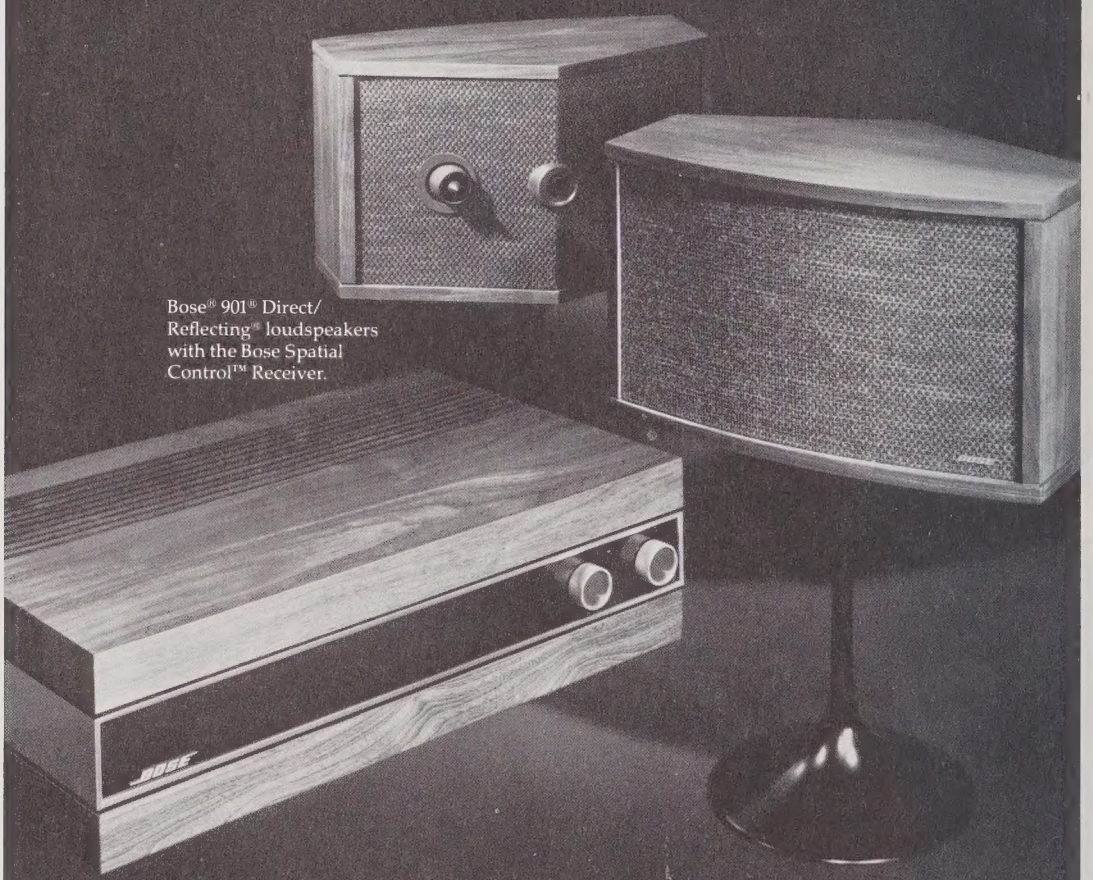

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THE CAST

in order of singing

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Marie Wesener ..... PHYLLIS HUNTER
Stolzius ..... JOSEPH EVANS
Stolzius' Mother ..... KERSTIN MEYER
Desportes ..... WILLIAM COCHRAN
Wesener ..... RICHARD CRIST
Major Haudy ..... TIMOTHY NOBLE
1st Young Officer ..... NOEL VELASCO
2nd Yound Officer ..... NICHOLAS SAVARIN
3rd Young Officer ..... THOMAS SILVERBORG
Pirzel ..... JOAQUIN ROMAGUERA
Eisenhardt ..... JOHN MOULSON
Major Mary ..... JOHN BRANDSTETTER
Colonel ..... ROBERT HONEYSUCKER
Count de la Roche ..... OTONIEL GONZAGA
Wesener's Mother ..... EUNICE ALBERTS
Countess de la Roche ..... ROSEMARIE FRENI
Servant to the Countess ..... GEORGE KOTT

Andalusian Waitress ..... CARMEN DE LAVALLADE
Madame Roux ..... SARAH REESE
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ANN MARIE RILEY, LAURA SHEPPARD, WENDY TAUSHER
Drunken Officer ..... THOM MOLINARO
Three Majors ..... GEORGE KOTT,
E. FRANK MURPHY, WILLIAM WALTON
Cadet Dancers ..... STEPHAN DRISCOLL,
KEITH JOSEPH, CHRIS PETERSON
Gamekeeper ..... THOM MOLINARO
Young Boy ..... JEREMY KUGEL

Soldiers ..... LEWIS BRINDLE, ALAN BUCK, JOHN CLARKE,
(Percussion Arsenal) JAMES COELHO, DAVID HUGGINS, WILLIAM KASEL,
RICHARD KELLEY, GEORGE KOTT, RICHARD MICHAUD,
JAMES MOORE, E. FRANK MURPHY, GERALD SCHOLL,
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GEORGE-MICHAEL TUCCI, ROBERT VIAU, WILLIAM WALTON

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14 hrs., 15 mins. of Cage

In a long run, the avant-garde composer's works stood the test of time.

By Peter Goodman

FOR MORE than 14 hours Saturday, thousands of presumably sane, intelligent adults stood patiently in the cold and rain, waiting for the chance to enter a stuffy theater that smelled like a locker room and watch other presumably sane, intelligent adults pound tin cans, play toy pianos, slosh water in seashells, squirm about in nylon bags, twiddle radio dials and generally do things that would never be accepted at Lincoln Center.

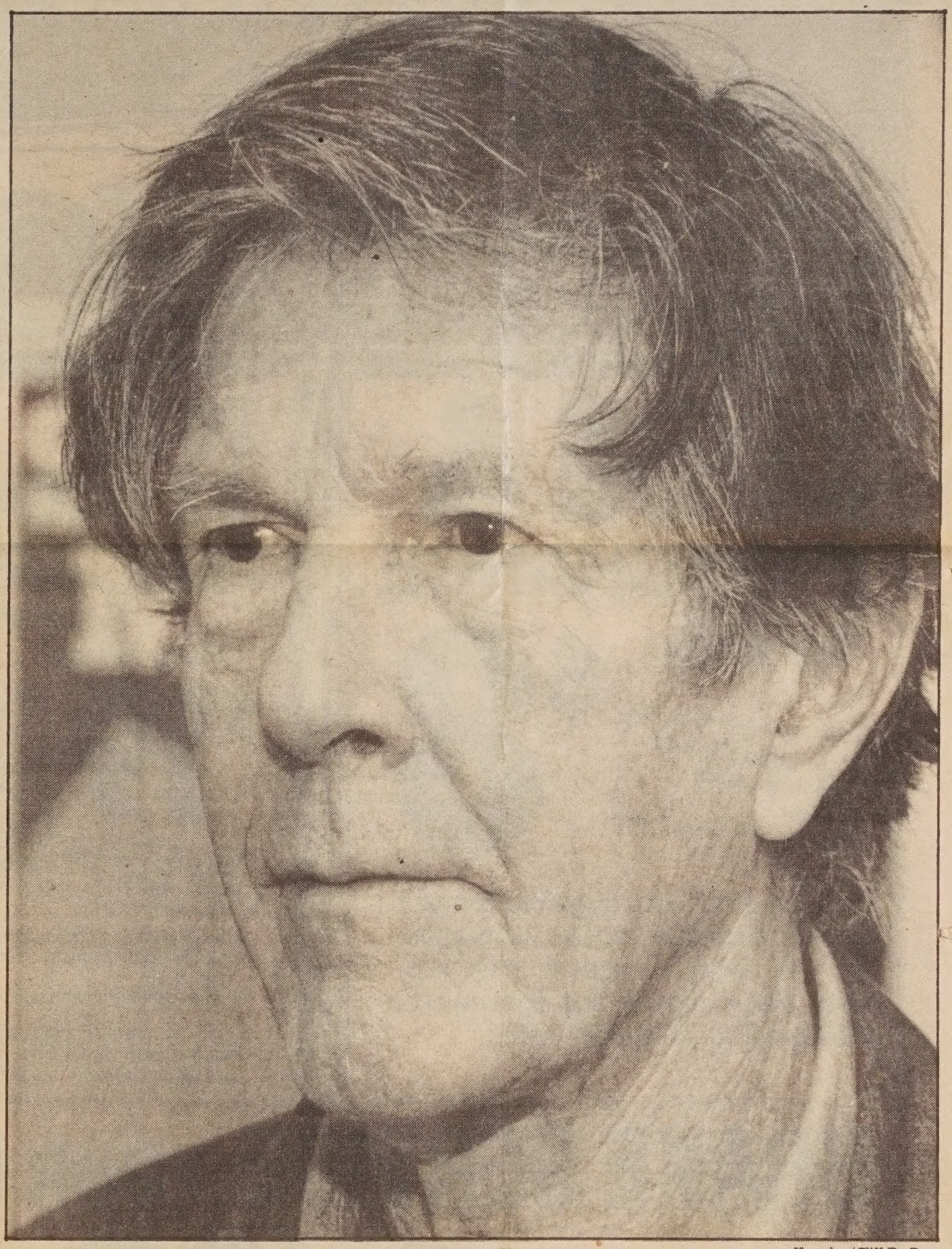
The occasion was a "Wall-to-Wall John Cage" marathon sponsored by the Symphony Space on upper Broadway in Manhattan. It was exuberant, often exciting, occasionally mesmerizing, and very rarely boring. It began at 11 AM Saturday and finished at 1:15 AM Sunday, and whatever else the event was, it wasn't dull.

Cage, reading from one of his own works early in the afternoon, said, "If something is boring for two minutes, wait for four. If it's boring for four minutes, wait eight. If it's boring for eight, wait 16. It isn't boring."

Right.

People have been walking out of John Cage's concerts for decades. After all, how can you call four minutes and 33 seconds of silence music? Yet here were thousands, fighting for the chance to hear it, quarreling over seats, standing in the rear of the theater and in the aisles.

Pianist David Tudor played "4′ 33″" ("Four Minutes, 33 Seconds"), in which he started a stopwatch, read a score filled with blank pages, opened and closed the piano lid and closed the score, all without making a sound. When he stood to bow, the audience cheered. They roared with appreciation after "Credo in Us," when pianist Paul Jacobs slammed his forearms onto the keyboard for the last time and the taped performance of Dvorak's "New World Symphony" cut off in mid-chord.



Newsday / Cliff De Bear

Composer John Cage, whose upcoming 70th birthday inspired the marathon tribute.

The event was more than just Cage. Cellist Charlotte Moorman did her patented crawling-into-a-blue-sack-and-baring-her-buttocks routine. Before that, Alvin Lucier's "Sferics," created by taping the sound of lightning one night in Colorado, was like sonic background radiation. The audience itself participated in Christopher Janney's "Sonic Pass," in which devices in the aisles fed sound to the composer's equipment that was played back during breaks in the performances.

There were also some true masterpieces, including Alvin Curran's "For Cornelius," written this year in memory of the late composer Cornelius Cardew. Brilliantly played by Ursula Oppens, it was a rich, thick-textured work that slowly changed color and shape like something by Steve Reich.

Then there was Cage's "Bird Cage," a 1972 tape work. As Joel Chadabe casually pushed buttons and twirled knobs on stage, sound poured from loudspeakers placed in the balconies. It was a melange of birdsong, street sounds, human voices and radio that gave the listener the feeling he was, in fact, inside a birdcage. Is this what a canary's life is like?

The catalyst for this mammoth display of Cage's work, spanning his career from the 1933 "Sonata for Solo Clarinet" to the 1974-75 "Etudes Australes" for piano, was the composer's 70th birthday, which is Sept. 5. It included many Cage classics, including "Suite for Toy Piano," the aforementioned "4′ 33″," "Aria (with Fontana Mix)" and "Double Music."

Virtually from the beginning of his creative life, Cage has been stretching boundaries, vaulting fences and turning the concept of music inside out.

The work Cage has created may drive the ordinary listener mad. Cage doesn't mind. As choreographer Merce Cunningham said recently about his own work: "Decide it's dancing or it isn't, but give all that up and look at what's going on . . . And if you should be someplace else, get up and go!"

Citing Cunningham is particularly appropriate since Cage and Cunningham have been friends and creative partners since they first began working together at Black Mountain College in North Carolina in 1952. Saturday's marathon included a performance of Cunningham's "Changing Steps," a 1973 work to Cage's 1960 score "Cartridge Music." And nearly at the end, when the theater had gone from jam-packed to merely full, Cunningham himself, thin and dignified in his tights, his hands and feet eloquent, danced a solo while Cage tickled wires with a pin and a feather. The amplified sound crackled and scraped through the hall.

Cage's work, heard in such length and detail, is eclectic and surprisingly vibrant. "Etudes Australes," played by Joseph Kubera sometime after 6 PM, is clearly related to Schoenberg's "Six Little Piano Pieces" (1896), which had been played around 4 by Paul Jacobs.

The percussion pieces from the 1940s, including "Double Music" and "Third Construction," are as insistent as the drumming of any bunch of Central Park musicians. The New Music Consort, an ensemble of young players, gave the work exuberant performances that had Cage beaming with pleasure afterward.

There were several works for prepared piano, in which the interior of the instrument is modified to change the sounds it makes. This makes the piano more versatile and expands its repertoire. It's much more than a novelty.

There were also some disappointing moments. The day's only world premiere was Morton Feldman's "For John Cage," played by violinist Paul Zukofsky and pianist Aki Takihashi. It ran for an hour and 15 minutes, which was about an hour too long.

But high or low, through everything there was Cage himself, face furrowed and thick hair gray, exuding calm good humor and an air of common sense. "His basic feeling is always radiant," Anne de Harnoncourt, who worked on the Whitney Museum's current display of Cage scores, remarked to a seatmate.

The final work was "Inlets," in which Cage, David Tudor and Martin Kalve worked with a selection of huge, beautiful seashells filled with water. They turned the shells, and microphones amplified the "glug" and "plonk" of the water. At one point, Takehisa Kosugi blew into a plastic tube.

It was gentle and mysterious, and when it ended everyone stood and applauded. The audience was so avant-garde they couldn't even get all the way through "Happy Birthday," although a few tried. /II

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July 30, 1982

8 pm

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PROGRAM

The History of Flight, Part I (1982)* — David Place, Ann Arbor, Mich.

Altercation with a Bartok Transcription (1982)* — Lyell Cresswell, New Zealand
for piano and computer-processed sound

Martin Amlin, piano

Special Indulgence (1982)* — Marc Thorman, Indianapolis, Ind.

"At the Still Point of the Turning World" (1982)* — Bryan Anderson, Glasgow, Scotland

Any Resemblance is Purely Coincidental (1980) — Charles Dodge, Brooklyn, New York
for piano and tape

Martin Amlin, piano

**** INTERMISSION ****

Transition #2 (1982)* — Stephan Kaske, Munich, West Germany
for prepared piano and computer-processed sound

Martin Amlin, piano

Pcooss (1982)* — Andrew Culver, Montreal, Canada
for computer and one other sound source

Andrew Culver, performer

Heavendoor (1982)* — Timothy J. Biggins, Springfield, Mass.

They Took the Crosstown Bus (1982) — John Stautner, Greenwich, Conn.

Shadow Dance (1982)* — Peter Nelson, Glasgow, Scotland
for harp and computer-processed sound

Susan Allen, harp

*World premiere, written during the MIT Summer Workshop for Computer Music, 1982

Special audio for this concert is through the generosity of
Teledyne Acoustic Research, and Lexicon, Inc.

SUSAN ALLEN is a graduate of the California Institute of the Arts. She has presented recitals in this country and abroad, and has premiered over thirty works for harp. Performances have included National Public Radio (with the Vermeer String Quartet), NBC Today Show, Gaudeamus International Composer's Competition, Festival de Caracas, Holland International Harp Week, New York's Kitchen Center, and Carnegie Recital Hall. She has recorded for Arch Records (#S-1787: New Music for Harp, Vol. I).

MARTIN AMLIN, composer and pianist, received his Doctor of Musical Arts degree from the Eastman School of Music. He has held fellowships for four summers at the Berkshire Music Center, Tanglewood, where he was twice recipient of the C. D. Jackson Award. He has been a resident at both Yaddo and the MacDowell Colony, and also at the Virginia Center for the Creative Arts. Mr. Amlin recently won a 1982 ASCAP Grant for Young Composers. He is active as a freelance performer in the Boston area, and is also on the staff of Phillips Exeter Academy and M.I.T.

NOTES ON THE PROGRAM:

HISTORY OF FLIGHT, PART I, is an exploration of the musical metaphor for flight, counterpoint. The work is composed of superimposed canons of two types. A traditional canon presents the motivic material in two diverse forms (a non-western diatonic scale and chromatic filling of a minor third). Proportional canons provide further development in which the voices proceed at different rates simultaneously.
DAVID PLACE studied music at The Eastman School of Music and the University of Michigan, where he was a student of William Albright. Still active with commissions and performances of his music, he is also now a software consultant in the Cambridge area.

ALTERCATION WITH A BARTOK TRANSCRIPTION is based on a Turkish song of mourning transcribed by Bartok in 1936. The transcription is played on two inappropriate instruments: the computer (with complete rhythmic accuracy) followed by the piano (with freedom).
LYELL CRESSWELL was educated in Wellington, New Zealand, and at Toronto and Aberdeen. He has taught at Glasgow University, and is presently Composer-In-Residence at the University of Edinburgh. In 1978 he won the Scottish National Orchestra's Ian Whyte Award, and has had two works recommended by the UNESCO Rostrum of Composers.

SPECIAL INDULGENCE is a song for synthesized voices and instruments, based on a poem by Nola Rezzo. The poem presents 20th century images in a pseudo-litany reminiscent of the Dark Ages, a paradoxical concept which is extended by this computer setting.
MARC THORMAN studied composition at the Indiana University School of Music with Thomas Beversdorf and Yannis Xenakis. He has performed in the Boston and New York areas as tenor, pianist and organist. He currently works at M.I.T. and is studying at the Berklee College of Music.

AT THE STILL POINT OF THE TURNING WORLD is based structurally on ideas found in T. S. Eliot's "Burnt Norton", from which the title is taken. The title is used metaphorically to describe the listener's position within the circular movement of sounds.
BRYAN ANDERSON received his B.Mus. from Glasgow University, and a master's degree in composition from Sussex University. At present he is working on a commission from the Glasgow University Chapel Choir, and a compositon for clarinet and electronic sounds to be performed next year by Roger Heaton in London.

ANY RESEMBLANCE IS PURELY COINCIDENTAL presents an operatic voice searching for an accompaniment: with the original orchestra, with copies of itself, and with computer generated sounds. The voice is based on an old acoustic recording of the aria "Vesti la giubba" from Leoncavallo's I Pagliacci. The extraction of the voice from its original setting was done by Thomas Stockham and Neil Joseph Miller. The resynthesis was done at the Center for Computer Music at Brooklyn College, NY.
CHARLES DODGE is Professor of Music and director of the Electronic Music Studio at Brooklyn College. He has taught at Columbia University, Princeton University, and S.U.N.Y. Binghamton, and has done research in computer music at Bell Telephone Laboratories. Awards include four BMI Student Composer Awards, the Bearns Prize (twice), two Guggenheim Fellowships, three commissions through the National Endowment for the Arts, and commissions from the Fromm Music Foundation and the Koussevitzky Foundation. Mr. Dodge serves on the Board of Directors of the American Composers Alliance, the American Composers Orchestra, and Composers Recordings, Inc.

TRANSITION #2 employs various processes of sound transformation to create an environment of constantly changing forms and densities. The score for prepared piano consists of 48 note-modules in four different categories. The performer interacts freely with the processed sound, choosing notes from the categories presented.
STEPHAN KASKE studied piano at the Highschool of Music, Munich, and is presently studying philosophy, linguistics and musical sciences at the University of Munich. He has attended various courses in contemporary music composition, with György Ligeti, John Cage, and Dieter Schnebel.

PCOOSS is an acronym for "Procerto for Computer and One Other Sound Source." It reflects the contrast between the absolute determinism of the computer and the invitation to explore provided by the sound source. The work is based on computer generated numbers derived from I Ching chance operations.
ANDREW CULVER received his Masters degree from McGill University. He now lives in New York where he designs and performs on tensegrity (tensional integrity) sound sources, instruments built on a structural principle developed by R. Buckminster Fuller.

HEAVENDOOR is built from cascades of bright sound, reminiscent of light entering a dark space, and of movement from the unconscious to consciousness, as at the edge of sleep.
TIMOTHY J. BIGGINS is presently completing his undergraduate studies in Electrical Engineering at the University of Massachusetts, where he has also studied electronic music. He has a background in performance in voice and piano.

THEY TOOK THE CROSSTOWN BUS was created by generating combinations of rhythmic, melodic, and registral contours in twelve-beat cycles. Synthesis techniques were based on the linear-predictive coding of a sentence of speech.
JOHN STAUTNER received his undergraduate degree in physics from M.I.T., where he is currently completing a Master's degree in the area of music and technology. He has done research in reverberation and perception, and is committed to developing the role of science in the creative arts.

SHADOW DANCE is a work in which an orchestral instrument (the harp) comes to terms with some of the perceptually distant and mechanistic relations of the computer instruments, shadowy and exotic reminiscences of their orchestral counterparts.
PETER NELSON graduated from Glasgow University with joint honors in music and Literature, and received his masters degree in composition studying under Kenneth Leighton. He has taught at the Universities of Glasgow and Edinburgh, and is at present a lecturer in composition at the University of Nottingham, and director of the Scottish Contemporary Arts Ensemble.

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RAVI SHANKAR, Sitar

ALLA RAKHA, Tabla

Nodu Mullick, Tamboura

The program will be announced by Mr. Shankar

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MUSICAL TERMS

Raga: a melodic form which is the basis of all Indian music. There are thousands of Ragas based on 72 "parent" scales. There are ragas for morning, afternoon, and evening; and also for the seasons. A performer improvises on a chosen raga in any manner as long as he wishes.

Alap: the first movement of the Raga. It is a slow and serene movement, and it gradually develops and unfolds the Raga.

Jor: this section is a continuation of Alap and begins with the added element of rhythm which (combining with the weaving of innumerable melodic patterns) gradually gains in tempo and brings the raga to the final movement.

Jhala: the final movement and the climax. It is played with a very fast action of the plectrum which is worn on the right index finger.

Gat: the fixed composition. A Gat can be in any Tala, and can be spread over from 2 to 16 of its rhythmic cycles in any tempo — slow, medium or fast. One improvises on a variety of 'Taans', slow, medium and particularly fast passages, and 'Todas', a combination of plucked passages, and ends usually with a fast Jhala.

Tala: A rhythmic cycle is known as tala. There are hundreds of talas ranging from 3 beat to 108 beat cycles. Some popular talas are: *Dadra:* rhythmic cycles of 6 beats divided 3,3; *Rupak:* a rhythmic cycle of 7 beats divided 3,2,2; *Ektal:* cycle of 12 divided 4,4,2,2; *Ad-Chautal:* cycle of 14 beats divided 2,4,4,4; *Teental:* cycle of 16 beats divided 4,4,4,4.

NOTES ON INDIAN MUSIC

by Ravi Shankar

The musical system of "Raga Sangeet" can be traced back nearly two thousand years to its origins in the Vedic hymns of the Hindu temples. Approximately 600 years ago, the tradition of Indian music became divided into two major systems — the Hindustani (North Indian) and the Carnatic (South Indian). The formation of these two different styles of music was the result of several new influences related to the Islam influx. For example, in the 12th century the Persian musician, poet and composer, Amir Khusru, came to the North Indian Court of Allauddin Khulji, where he was responsible for many innovations in style which have continued to enrich Hindustani music. The South was largely left untouched by the new influences and developed Carnatic music along traditional lines.

To a new listener of Indian classical music, a *raga* is difficult to explain. It is neither a scale, nor a mode. A raga is a scientific, precise, subtle, aesthetic melodic form. It has its own ascending and descending movement consisting of either a full octave, or a series of six or five notes. The subtle difference in order of notes, an ommission of a dissonant note, an emphasis on a particular note, the slide from one note to another, and the use of microtones and other subtleties, all distinguish one raga from another. There are 72 "Melas," or parent scales on which ragas are based.

In India, music has always been a vitalizing force in the emotional and spiritual life of an individual. The raga conveys the awareness of the essential harmony between Man and Nature, each acting and reacting on the other. Every raga has its own "Rasas" (principal moods) such as tranquility, devotion, eroticism, sadness, etc., and is associated according to its mood with a particular season of the year and time of day.

As much as 90 percent of Indian music may be improvised, depending on the imagination and creativity of the artist. The most outstanding characteristic of any raga is its spiritual quality and manner of expression. This cannot be learned from a book. The disciple learns the traditions orally from his Guru. So much is dependent upon understanding the spirit and nuances that each student must be given concentrated individual attention.

Talas are the rhythmic cycles ranging from 3 to 108 beats. The divisions in a tala, and the stress on the first beat, called "Sum," are the most important features. Talas with the same number of beats, may have stress on different beats (e.g., a bar of 10 beats may be divided as: 2-3-2-3 or 3-3-4 or 3-4-3). Within the framework of the fixed beats the drummer can improvise to the same extent as the main artist. The most exciting moment for a seasoned listener is when both artists, after their individual improvisations, come back together on the sum.

Although the principles of overtones are very much a part of this music, there are no deliberate modulations and harmonies as a Western listener knows them. The existing harmony is in its simplest form and is more inherent than preconceived. Ideally, the Western listener is requested to forget counterpoint, harmony and mixed tone colors, and to relax into the rhythmic and melodic patterns of a great cultural heritage. With open ears, the Western listener to Indian music is introduced to a whole new world of sound, tones and microtones never heard in his well-tempered scale. With an open heart, he will perceive the divine spirit in all men of peace and goodwill East and West.

THE INSTRUMENTS

The *Sitar* is the most popular stringed instrument of India. It has existed there in its present form for approximately 700 years. It is fashioned from a seasoned gourd and teakwood. It has a track of 20 metal frets, with six or seven main playing strings above them and 13 sympathetic resonating strings placed below. The sympathetic strings are also strummed upon occasion with the little finger of the right hand inserted in the main strings. The instrument is tuned to the Raga being played, and the main strings are plucked by a plectrum worn on the index finger of the right hand.

The *Tabla* is the most popular two-piece drum of India. The right-hand drum (the Tabla) is tuned to the tonic, dominant, or sub-dominant, and often might be retuned with the tuning hammer during a performance. The left-hand drum (or Banja) acts as the bass drum and is capable of many tones which can be varied by degrees of pressure from the base of the left palm.

The *Tamboura* is a four or five-stringed instrument which gives an essential drone background to all Indian music. It is tuned to the Raga and emphasizes the tonic, dominant and the sub-dominant.

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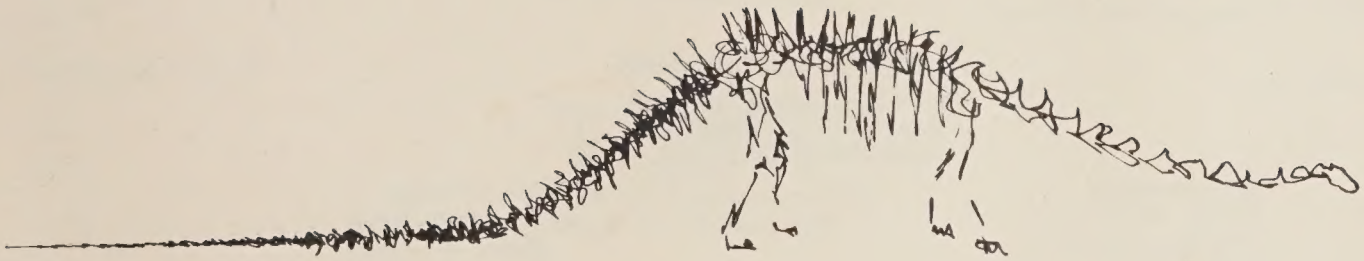

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1982-1983 Season

First & Second Church, Boston, Massachusetts

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David Breitman, piano
Ian Greitzer, clarinet
Diane Heffner, clarinet
Katherine Matasy, clarinet
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Janet Packer, violin
David Whiteside, flute
Barbara Winchester, soprano

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Mary Kendrick Sego, alto
Kenneth Radnofsky, saxophone

Scott Wheeler, Artistic Director

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Special Acknowledgements:
Stage Manager: Nick Turco
Off the Wall Cinema for assisting with "Entr'acte"
Lyle Davidson for assistance with the *Variations* of John Cage

October 24, 1982

Prelude 7:30 PM

Introduction by Lyle Davidson

Film: Entr'acte (1924) by René Clair

Music by Erik Satie, played by David Breitman, piano

Concert 8:15 PM

Quartet, Opus 22 — Anton Webern

I. Sehr Mässig

II. Sehr Schwungvoll

Janet Packer, violin
Katherine Matasy, clarinet
Kenneth Radnofsky, tenor saxophone
David Breitman, piano

Variations I (1958) — John Cage

David Whiteside, flute
Janet Packer, violin
Mark Simcox, cello
Katherine Matasy, accordion
David Breitman, piano

Cafe-concert Songs (c. 1900) — Erik Satie (arr. Richard Busch)

1. Tendrement
2. Je Te Veux
3. La Diva de l'Empire

David Whiteside, flute
Katherine Matasy, clarinet
Anne Black, viola
Mark Simcox, cello
David Breitman, piano
Barbara Winchester, soprano

Intermission

Concerto for Piano, Clarinet and String Quartet, Opus 2 (1927) — Roy Harris

I. Fantasia

II. Vivace

III. Andante

IV. Finale: Energicament piu mosso

Janet Packer, violin
Carolyn Edwards, violin
Anne Black, viola
Mark Simcox, cello
Katherine Matasy, clarinet
David Breitman, piano

BOSTON: FOUR COMPOSERS

Sunday
January 30
Concert
8:00 pm

Prelude
7:30 pm

This program, comprised alternately of vocal and instrumental works, is highlighted by the classic *Trio* of Leon Kirchner. A student of Kirchner, Ezra Sims has developed a unique and powerful language using microtones, turned to witty account in this new *Quartet.* Also included are works by Marjorie Merryman and Lyle Davidson.

Program. Marjorie Merryman, *Ariel: Two Scenes from* The Tempest; Ezra Sims, *Quartet for Flute and Strings*; Lyle Davidson, *Furies of Complexity;* Leon Kirchner, *Trio for Violin, Cello and Piano.*

Prelude. A talk by Leon Kirchner.

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This series is funded in part by the
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the National Endowment for the Arts.

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JON GIBSON, composer, performer and artist, has performed with numerous composers, including Steve Reich, La Monte Young, Christian Wolf, and Frederic Rzewski. He has been a member of the Philip Glass Ensemble since 1968.

PHILIP GLASS has worked in a broad spectrum of the performing arts, composing for opera, dance, theater, chorus, as well as film. Solo and with his Ensemble, he has performed his music in over 300 concerts in the United States and Europe. A graduate of The Juilliard School, Mr. Glass has received numerous awards, including a Composer-in-Residence Grant from the Ford Foundation and a Fulbright Grant which enabled him to study with Nadia Boulanger. His music is distinguished by a repetitive structure, modular-form style of composition, designed for the specific resources of his Ensemble, and he is best known for works of extended duration in that style (eg., MUSIC IN 12 PARTS). In 1976, Philip Glass was awarded a special OBIE for his work with the experimental theater company, Mabou Mines. Mr. Glass was awarded a second OBIE for his opera EINSTEIN ON THE BEACH, created in collaboration with director Robert Wilson. His opera SATYAGRAHA had its American premiere last summer at ArtPark in Lewiston, NY, and was presented for five performances at B.A.M. last November. Mr. Glass has recently scored the film KOYAANISQATSI which will open at Radio City Music Hall tomorrow. He is at work on a new recording, THE PHOTOGRAPHER, and a new opera, AKHENATEN, which will be presented in 1985.

DORA OHRENSTEIN's repertoire covers a wide spectrum of music, ranging from 13th century chant, which she has recorded with the Schola Antiqua, to the 20th century avant-garde. In addition to her appearances with the Philip Glass Ensemble, she tours extensively with the SEM Ensemble.

JACK KRIPL, winner of the Geneva International Competition for Musical Performers, was the recipient of two Fulbright Scholarships to Paris to study with Marcel Mule and concurrently, with Nadia Boulanger.

KURT MUNKACSI has worked with the Ensemble for the past ten years. He and Glass have co-produced all of Glass' records, including NORTH STAR, EINSTEIN ON THE BEACH, DANCE and GLASSWORKS. He has also co-produced albums for rock bands, the Waitresses and Polyrock.

RICHARD E. PECK, JR., saxophonist, composer, painter, sculptor and video artist, joined the Philip Glass Ensemble in 1971. He also records and performs with his own group and has shown his visual work at New York's P.S.1 and the Holly Solomon Gallery.

MICHAEL RIESMAN, a member of the Ensemble since 1974, has composed solo pieces, songs, chamber music, orchestral works and has written for film and theatre. An MA and PhD graduate of Harvard, he is also a conductor and has appeared with the Boston Symphony Chamber Players conducting his own work.

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TIME, September 20, 1982

Since 1979, Producers David Archer and Carolann Biederman have presented great jazz masters at the downtown Modern Theatre including Gary Burton, Old & New Dreams, the World Saxophone Quartet, Cecil Taylor, Lester Bowie and Archie Shepp.

Tonight's concert inaugurates Modern Productions' new master series. Boston-based Modern Productions is an arts management group specializing in concert production, promotion and public relations.

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Music in Similar Motion (1969)

Dance #3 (from DANCE) (1979)

I N T E R M I S S I O N

Selections from GLASSWORKS (1981)

"Opening"

"Floe"

"Facades"

"Rubric"

Train/Spaceship from EINSTEIN ON THE BEACH (1976)

the philip glass ensemble

J O N G I B S O N — flute, soprano saxophone
P H I L I P G L A S S — synthesizer
D O R A O H R E N S T E I N — soprano
J A C K K R I P L — flute, piccolo, soprano and baitone saxophones
K U R T M U N K A C S I — live sound mix
R I C H A R D P E C K — flute, alto and tenor saxophones
M I C H A E L R I E S M A N — piano, keyboards, bass synthesizer

"Opening and "Floe" were commissioned by the Seattle Art Museum.

Philip Glass Music produced by Kurt Munkacsi.

Music supervision by Michael Riesman.

GLASSWORKS is available on CBS Records (FM 37265).

Management/Administration for the Philip Glass Ensemble:
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NEWCOMP Presents

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19 November 1982

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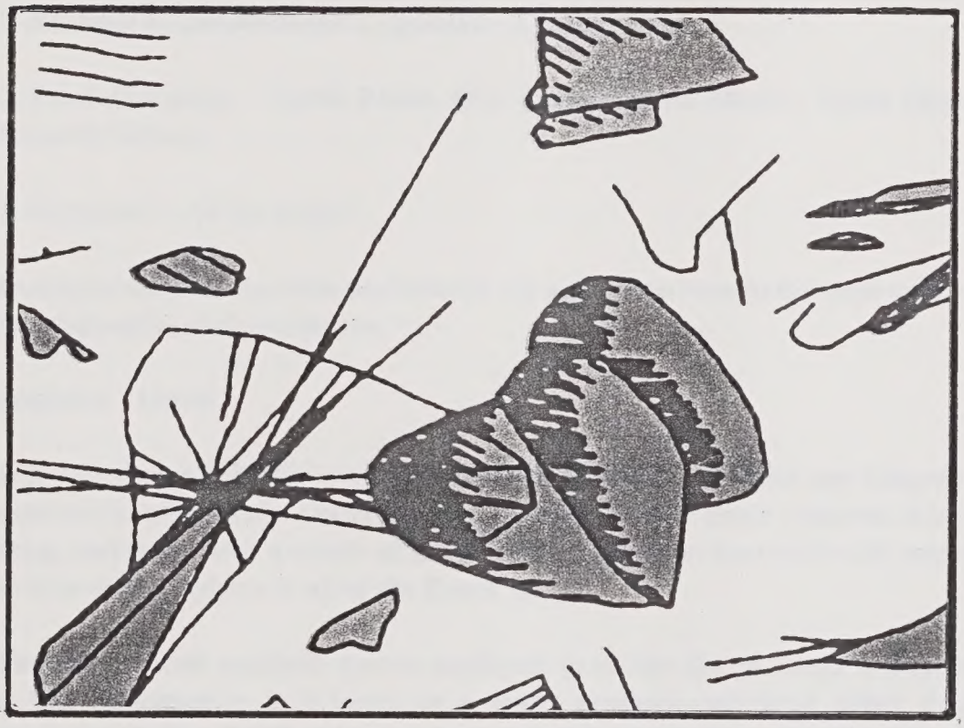

NEWCOMP 1982: Mark Lutton, President; Michael Pailas, Treasurer; Helaine Baler, Arts Manager; Curtis Roads and Otto Laske, Artistic Co-directors.

Program

1. *Speech Songs* - Charles Dodge repetition + distortion of short phrases. funny. okay-good

2. *Fantasies on a Poem by Thomas Campion* - Paul Lansky

3. *They Took the Crosstown Bus* - John Stautner

4. *Tree Poetry* - Grace Morton

---- Intermission ----

5. *Readings in Compositional Linguistics* - Kenneth Gaburo

6. Panel Discussion - Curtis Roads, Otto Laske, Marvin Minsky, Grace Morton, Kenneth Gaburo

7. Reception – All are invited

Funding for this performancewas providedin part by a grant from Meet the Composer through the New England Foundationfor the Arts.

Program Notes

1. *Speech Songs* (1973) is based on poems by Mark Strand which are designed to entertain in a light vein. Dodge writes: "Laughter at new music concerts...is a rare thing, and it has been a source of great pleasure for me to hear audiences respond with laughter to places in all of the *Speech Songs*."

The digital sound synthesis system employed to realize *Speech Songs* was created at Bell Laboratories. It is based on a sound synthesis technique called *Linear Predictive Coding* (LPC) which involves analyzing a real voice, and then changing the vocal source and filters of the resynthesis to create singing.

2. *Fantasies on a Poem by Thomas Campion* was composed in 1978 and 1979. The original reading of the poem is transformed in a series of "readings." The sound was computer synthesized on an IBM computer system at Princeton using programs for LPC analysis/synthesis developed by Kenneth Steiglitz and Paul Lansky.

3. *They Took the Crosstown Bus* was composed at the Experimental Music Studio, M.I.T. It was written in the Music 11 language using LPC synthesis.

4. *Tree Poetry* is an interactive poetry program developed by Grace Morton. Tonight's presentation will include the poet on stage with a small computer system. The program asks questions, and generates poetry in response to answers

to a human being's answers.

Ms. Morton writes: "A tree poem asks questions, but these questions seek to discover your mental state – there are no wrong or right answers in mood-responsive literature... Interactive and mood-responsive literature is in a very early stage, but it is clearly a viable new art form. The writings of the 20th century no longer need to be passive."

5. *Readings in Compositional Linguistics* with voice, slides, video, and tapes. In four parts:

1. *Collaboration One, Part 1: The Beauty of Irrelevant Music* [1972] – Text by Kenneth Gaburo, Computer Graphics as Scores by Herbert Brun.

2. *Show-Tellies (Video Composition): Minim-Tellig One, Two, Three.* [1973] – Performed by members of the New Music Choral Ensemble.

3. *Serious Music-Making in San Diego and Other Happy Memories* [1978-82] – Selected readings.

4. *Kyrie: (Orbis Fact/Or: A Very Odd Do)* [1975] – Synthetic composition for chorus, generated with *one* voice in a small cave around Mandy's Villa.

Distributed throughout the presentation will appear a collection of 35 mm slides (text and graphics) entitled *Privacy One: Words Without Song* [1950-1974].

Biographies

Charles Dodge (b. 1942) studied composition at the University of Iowa and Columbia University. He has taught at Columbia University and at Brooklyn College, CUNY, where he is now on the faculty and teaches at the computer music studio.

Paul Lansky has been on the faculty of music at Princeton University since 1969, concentrating in the computer music field. He studied at Queens College and at Princeton.

John Stautner is a graduate student at the Experimental Music Studio, M.I.T. He has a degree in physics from M.I.T. and has also studied Indian percussion music privately.

Grace Morton is a poet and member of the Poetry Society of America, from whom she has won several awards. She has been a Fellow at the Virginia Center for the Creative Arts, and has published poems in *Mother Jones*, *Prairie Schooner*, and the *Beloit Poetry Journal*.

Kenneth Gaburo is internationally recognized for his innovative experimental work in several fields, including composition and writing (University of Illinois; University of California, San Diego), performing (director of New Music Choral Ensemble and other groups), and publishing (Lingua Press, California).

Marvin Minsky, a member of tonight's panel is Professor of Science at M.I.T. He is one of the founders of the field of Artificial Intelligence and for many years directed the M.I.T. A. I. Laboratory. An accomplished improvisor on the piano, his article "Music, Mind, and Meaning" appeared in 1981 in *Computer Music Journal.*

Curtis Roads, moderator of tonight's panel is a composer, editor of *Computer Music Journal,* and Artistic Co-director of NEWCOMP.

Otto Laskə, a member of tonight's panel, is a composer and poet and Artistic Co-director of NEWCOMP

About NEWCOMP

NEWCOMP is a non-profit organization dedicated to the promotion of computer music and related media in the New England Area. Membership in NEWCOMP enables members to get reduced admission to NEWCOMP events, advance mailings of upcoming concerts and lectures, and a subscription to the *NEWCOMP REPORT* newsletter. Regular NEWCOMP membership categories include:

Student member (copy of ID needed) $8

Member $16

Couple $24

As a charitable organization, contributions to NEWCOMP are tax-deductible. Make your check payable to "The New England Computer Music Association, Inc." Send it to: Treasurer, NEWCOMP, 2711 Stearns Hill Road, Waltham, Massachusetts 02154. Further information about NEWCOMP may be obtained from Helaine Baler, Arts Manager, NEWCOMP, 27 Boulevard Road, Arlington, Massachusetts 02174, tel. 641-1253.

Lingua Press

Lingua Press, the publishing company founded by composer Kenneth Gaburo, is now in its sixth year. The press has a new brochure and a new location. The brochure lists works for voice, piano, strings, winds, brass, percussion, indeterminate groups, dance, movement, theater, works with slides, works with lighting and film, works with tape, graphical works, "mini-books," books, a book with a record, more catalogs, prints, records, tapes (audio and video), films, and slides. For more information, contact Lingua Press, P.O. Box 481, Ramona, California 92065 USA.

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2) "The Girl with the Pre-Fabricated Heart"- Fernand Leger.
3) "Ruth, Roses, and Revolvers"- Man Ray; music by Darius Milhaud.
4) "Discs"- Marcel Duchamp; music by John Cage.
5) "Circus"- Alexander Calder.
6) "Ballet"- Alexander Calder.
7) "Narcissus"- Hans Richter.

ENTR'ACTE (1924)

Rene Clair's classic, made to accompany the ballet "Relache", features a script by Francis Picabia and a score by Erik Satie. Satie, Picabia, Man Ray and Marcel Duchamp appear in the film. This silent film will be accompanied by tape manipulations by Martin Swope.

BIRDSONGS OF THE MESOZOIC

Birdsongs of the Mesozoic are:

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Eric Lindgren: Keyboards; Electronic Percussion
Martin Swope: Guitar; Prepared Guitar
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American Repertory Theatre

To Our Friends

This year the American Repertory Theatre marks its seventh season in Cambridge and its twentieth anniversary as a professional theatre company. We'll devise many ways to celebrate in the course of the year, but the festivities that will continue throughout the season are the regular reunions held in the Loeb auditorium with our audiences, after the productions have been developed in the rehearsal hall in reunion with our colleagues and collaborators. Among the latter helping to shape our work this year are people most of you already know: Andrei Serban, returning to direct the premiere of a new opera, **The Juniper Tree**, by Philip Glass and Robert Moran (libretto by Arthur Yorinks; music direction and conducting by Richard Pittman) based on a tale by the Brothers Grimm; JoAnne Akalaitis directing a new version of **The Balcony** by Jean Genet (celebrating *his* 75th birthday this year), in a new translation by Jean-Claude van Itallie, with music by Rubén Blades; Robert Wilson composing a directorial essay on Euripides' **Alcestis**, with a prologue by Heiner Müller and music by Laurie Anderson; and my own production of Thomas Middleton's **The Changeling**. These will be our birthday parties before leaving the Loeb for our annual new play series—the A.R.T./NewStages—at the Hasty Pudding Theatre (we'll be back in May to put a fifth production in repertory), because the best way we know to celebrate an anniversary is to enjoy a play in the company of friends.

—Robert Brustein
Artistic Director

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The American Repertory Theatre is supported in part by major grants from the National Endowment for the Arts; the Massachusetts Council on the Arts and Humanities, a state agency whose funds are recommended by the Governor and appropriated by the State Legislature; the National Arts Stabilization Fund and the Greater Boston Arts Fund; and the Educational Foundation of America. The A.R.T. also gratefully acknowledges the support of Harvard University, including President Derek C. Bok, Dean Michael A. Spence, the Committee on Dramatics, the Loeb Visiting Committee, Dean Michael Shinagel, and the School of Continuing Education, among others. We also wish to give special thanks to our audience and to the many Friends of the A.R.T. for helping us to make this season possible.

American Repertory Theatre

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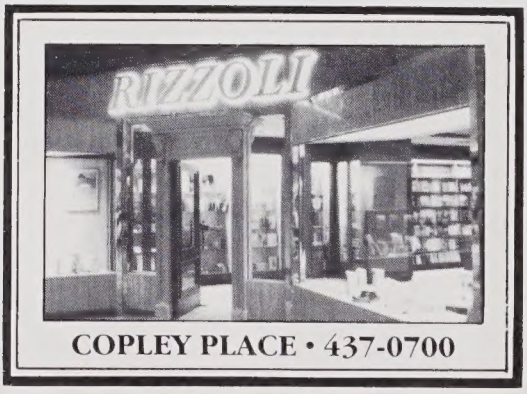

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PRODUCTION

Donald R. Soule'	*Technical Director, Loeb Drama Center*
Jeff Muskovin	*Technical Director, A.R.T.*

John Grant-Phillips	*Production Stage Manager*
Abbie H. Katz	*Assistant Stage Manager*
Michele Steckler	*Assistant Stage Manager*
Peter Confalone	*Production Associate*

Elizabeth Perlman	*Costume Shop Manager*
Karen Eister	*Head Draper*
Lynn A. Jeffrey	*Assistant to the Costume Designers*
Don Swanson	*Hair and Makeup Artist*
Jean O'Hara	*Milliner*
John Kern	*Costume Technician*
Laura M. Yousik	*Costume Technician*
Wendy Bennet-Alder	*Costume Stock Manager*

Natalie Jensen	*Shop Foreman*
Patricia Tampone	*Properties Manager*
Cindy Lee	*Assistant Properties Manager*
Heather Hogue	*Assistant to the Technical Director*
Chris Fousek	*Scenic Craftsperson*
John Hasty	*Scenic Craftsperson*
Tim Morrison	*Scenic Craftsperson*

Martha Muldoon	*Administrative Stage Supervisor*
George O'Brien	*Technical Stage Supervisor*
Randolph Head	*Sound Supervisor*
Thom Palm	*Lighting Supervisor*
Diana Collins	*Wardrobe Manager*
Floyd L. Bailey III	*Master Electrician*
Barbara Cahill	*Production Assistant*
Hallie Kuperman	*Production Assistant*
Jeff Miller	*Production Assistant*
Stephen Santomenna	*Production Assistant*
Kathleen Walker	*Production Assistant*

INTERNS

Tom Rooney	*Theatre Administration*
Donna Dinovelli	*Literary Office*
Nina Mankin	*Literary Office*
Erin B. Mee	*Literary Office*
Linda Butler	*Stage Management*
Paula Hurley	*Stage Management*
Alexandra N. Robertson	*Stage Management*
Michael Frontczak	*Stage Management*
Laurie Raimer	*Box Office*

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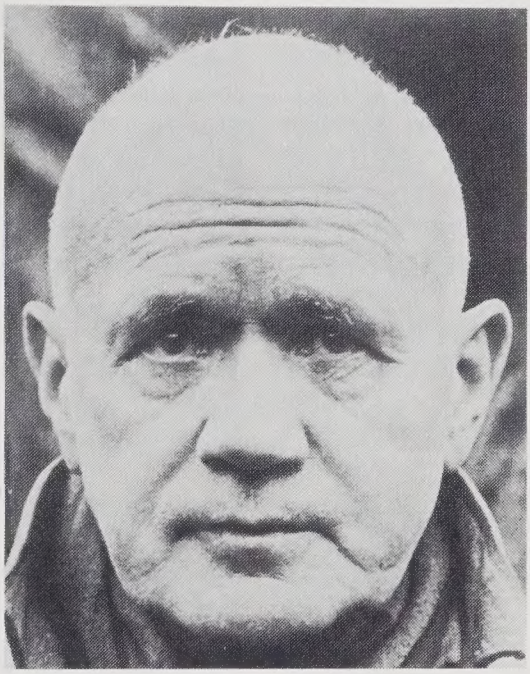

THE BALCONY

By Jean Genet
Translated by Jean-Claude van Itallie
Directed by JoAnne Akalaitis

Sets by George Tsypin
Costumes by Kristi Zea
Lighting by Jennifer Tipton
Music by Rubén Blades
Choreography by Johanna Boyce
Sound by Peter Michael Sullivan
Wigs and Makeup by Bobby Miller
Assistant Director: Peter Confalone

CAST

THE BISHOP	**John Bottoms**
IRMA: THE QUEEN	**Joan MacIntosh**
THE PENITENT: ROSINA	**Christina Bynoe**
THE THIEF	**Mary McCue**
THE JUDGE	**Rodney Hudson**
THE EXECUTIONER: ARTHUR	**Eric C. Menyuk**
THE GENERAL	**Ben Halley, Jr.**
THE FILLY	**Rima Miller**
THE BEGGAR/SLAVE	**David Cope**
THE WOMAN WITH THE WHIP	**Valerie Cutko**
CARMEN	**Diane D'Aquila**
THE CHIEF OF POLICE	**Harry S. Murphy**
REVOLUTIONARIES:	
ROSARIO	**June Baboian**
JORGINA	**Brenda Woolley-Gonzales**
CHANTAL	**Elizabeth Norment**
ROGER	**Jack Stehlin**
LUIS	**Jomo**
ANDRES	**Diego Arcinegas-Tafur**
MARCOS	**Tim McDonough**
THE COURT ENVOY	**Jeremy Geidt**
FIRST PHOTOGRAPHER	**Thomas Derrah**
SECOND PHOTOGRAPHER	**Terrie Venditto**
THIRD PHOTOGRAPHER	**Tamara Jenkins**
PROSTITUTES AND CLIENTS	**Bonnie Zimering, Alden Jackson, Diane Wortis, Matt Bagadonow, Tamara Jenkins, Jim Andreassi, Hafiz Karmali, Eric Aufderheyde, Remo Airaldi**
REFLECTIONS IN MIRRORS	**Matt Bagadonow, Eric Aufderheyde, Jim Andreassi**
THE PEOPLE	**Remo Airaldi, Jim Andreassi, Eric Aufderheyde, Matt Bagadonow, Nina Bernstein, Sophie Geidt, Helen Gustafson, Alden Jackson, Tamara Jenkins, Hafiz Karmali, Daniela Varon, Terry Venditto, Diane Wortis, Bonnie Zimering**

Production Stage Manager	**John Grant-Phillips**
Assistant Stage Managers	**Abbie H. Katz**
	Michelle Steckler

There will be two intermissions.

Running time is approximately three hours.

Additional Staff: Paula Hurley, Stage Management Intern; Erin Mee, Hafiz Karmali, Literary Interns; Hillary Derby, Elaine Bresnahan, Costume Technicians; Diane Paxton, Gene Mignola, Costume Craftpersons; Yvonne Rossetti, Melanie Mahin, Pamela Shipp, Wardrobe Assistants; Steve O'Donnell, Bayly Ledes, Stage Crew; Frank Butler, Lighting Design Intern; Perry Barton, Assistant to the Properties Manager; Vicky Peterson, Chris Dowling, Ken Glucksburg, Jan Roberts, Carpenters; Helen Bickley Homer, Wen-Ti Tsen, Assistant Scenic Artists; Matthew Hoydic, Scenic Artist.

Special Thanks to: Bob Jorissen, John Bowen, Sound Effects; Photo Equipment provided by Philip Levine Company; Sound Equipment provided by Boston Light and Sound Company; Projection Equipment provided by Staging Techniques; Joanna Marston; Vivien Bosley; Tom Siegal; Pam Yates.

Music arranged by Michael Viñas
Musicians: Rubén Blades, Michael Viñas, and Ricardo Morrero

Projections by Wendall K. Harrington.

Film footage by Skylight Pictures.

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The Healing Power of Theatre

Genet warns, concerning **The Balcony**, that the expression of good in the theater lies only in the power of giving voice to evil, of magnifying it to the point of ineluctable and uncomfortable visibility. He also said once, to me, that he had "tortured and twisted the French language until I couldn't anymore, and then I stopped."

Translating **The Balcony** was tough as well as richly rewarding work. It was tough because there exist three quite different French versions of the play which, if their variations were ever all strung together, would result in a play of impossible length. The translating challenge involved selecting what to include, while remaining absolutely faithful to the moral logic and clarity of **The Balcony**, and while making its words jump alive in English as they do in French. Despite Genet's evident delight in turning a theatrical moment inside out, despite his lyricism which sometimes seems to soar off the earth, despite his setting the audience an obstacle course of mirrors in which to search for what is real, no playwright wants to be ultimately obscure. In fact, translating **The Balcony** allowed me the privilege of minutely observing, and marveling at, the moral directness of this play which seems to unfold masterfully in unexpected and revealing symmetries.

In forcing the audience to participate in the play by questioning what is 'real' in every scene, Genet makes us recognize how we are constantly manufacturing illusions, and that evil results from letting these unacknowledged illusions take on an important life of their own. Throughout the play we remain attracted to the glitter and glamour of illusion. Simultaneously we are made to realize what evil is produced by allowing our illusions to assume a gigantic sovereignty, which, unacknowledged by us, cut-off from our common sense, parades about committing violence. The healing power of theatre consists in its being the place where we can finally recognize and remember, often through laughter, our own dreams and desires on the stage. It seems that by acknowledging the wild cut-off parts of ourselves, we become more integrated, and somehow more compassionate.

—Jean-Claude van Itallie

If theater is to recapture its sense of necessity, then it must clearly reflect back to us what exactly it is that motivates our daily acts of love, crime, war, and folly. These everyday acts when played out in the theatre have value only when they are used to expose the ghastly lyricism of the Myths which underlie them, those Myths to which most of us subscribe.

That is why we will try to create our spectacles around famous people, hideous crimes and super-human devotion, extracting and utilizing the forces which animate the old Myths, without resorting to their expired images.

In a word, we believe that there is in what we call poetry, forces which are alive. And that the image of a crime deliberately presented on stage can have an infinitely more powerful impact on the spirit than that crime actually committed.

—Antonin Artaud, *The Theater and Its Double*
translated by Jean-Claude van Itallie

WARNING

. . . let evil explode in the stage, show us naked, and if it can, leave us haggard and without recourse except in ourselves.

It is not the function of the artist or the poet to find practical solutions for evil. Let them accept damnation. They may lose their soul, if they have one—that doesn't matter. But their work must be an explosion to which people will react as they can. If good appears in a work of art, it's in the act itself of giving voice, the vigor of which will magnify the exposed evil. . . . Do I make myself misunderstood?

—Jean Genet, on **The Balcony**

It is the element of fake, of sham, of artificiality that attracts Genet in the theatre. He has turned dramatist because the falsehood of the stage is the most manifest and fascinating of all.

—Jean-Paul Sartre,
Saint Genet, Actor and Martyr

. . . As soon as I laid my hands on the text of *The Balcony,* I discovered that I was confronted by a poet who, as Cocteau used to say, wrote true "poetry for the stage." A poet who, with rigorous self-discipline and from the outset rejecting all facile naturalism, was forcing himself to invent new forms to express what he felt and what he believed. The final outcome, with Genet, is a drama which is purely traditional and perfectly classical, but conceived in the intensest atmosphere of passion and violence.

—Peter Brook (1960)

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—Brassaï, *The Secret Paris of the 30's*

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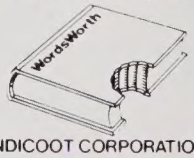

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Desmoulins: The Republic must be worn on the body of the people like a tight-fitting transparent dress. . . .The new society must have naked gods—no fig leaves—Olympic games, orgies, hymns sung by melodious lips in praise of loose and luscious love. . . . And as the symbol of our liberties—over the door of the Republic the beautiful buttocks of Venus shall rest in perfect freedom. . . .

Robespierre: He supposes that the horses of the Revolution will pull up at the brothel, like a coachman that has trained his nags. . . .Take my trousers down, he says! My prim notions! . . .He must go! . . .Away with the coterie that dresses in the clothes of the dead aristocracy and inherits its diseases!

Desmoulins: Must we go on pulling faces, laying on the rouge, speaking with a careful accent? In the end we must make our exit into a hall of mirrors and see that we have all been playing the same decrepit and ragged toothless fool. We are our own audience.

—Georg Büchner, **Danton's Death**

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Four years after the Revolution
and the old king's execution
four years after remember how
those courtiers took their final bow
String up every aristocrat
Out with the priests and let them live on
their fat . . .
Down with all of the ruling class
Throw all the generals out on their ass
Long live the Revolution . . .

Marat we're poor and the poor stay poor
Marat don't make us wait any more
We want our rights and we don't care how
We want our revolution *now.*

—Peter Weiss, **Marat/Sade**

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—Carolyn Forché, *El Salvador*

In Salvador, Death

In Salvador, death still patrols.
The blood of dead peasants
has not dried, time does not dry it,
rain does not erase it from the roads.
Fifteen hundred were machine-gunned.
Martinez was the assassin's name.
Since then a bloody flavor soaks
the land, the bread and wine in Salvador.

—Pablo Neruda

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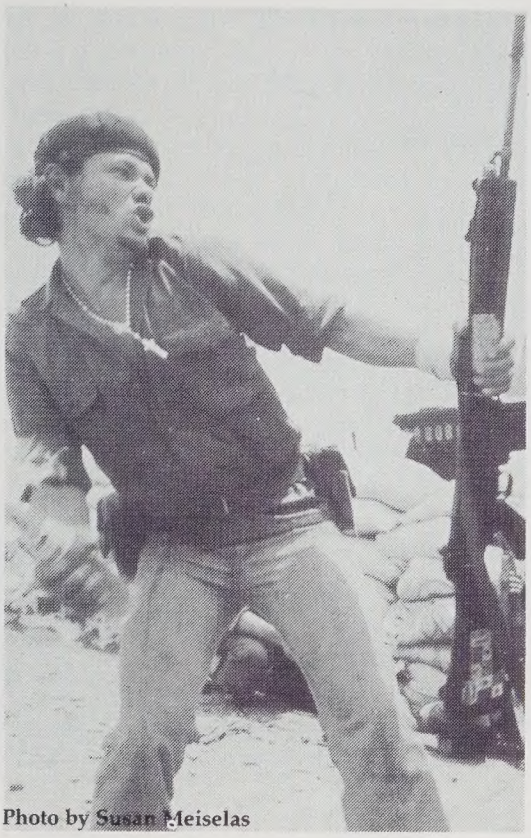

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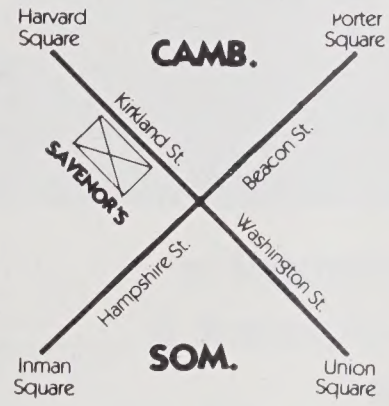

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The hero cannot sulk at a heroic death. He is a hero only because of that death. It is the condition so bitterly sought by creatures without glory; itself is glory; it is (this death and the accumulation of the apparent misfortunes leading to it) the crowning of a predisposed life, but, above all, the gaze of our own image in an ideal mirror which shows us as eternally resplendent (until the dying away of the light which will bear our name).

—Jean Genet, *A Thief's Journal*

It is not enough to watch our heroes live and to feel sorry for them. We must take their sins upon our own shoulders and bear with the consequences.

—Jean Genet to Jean Cocteau

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Jean Genet (with William Burroughs) at the 1968 Democratic Convention in Chicago.

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-Henry James
1843-1916 (The Aspen Papers)

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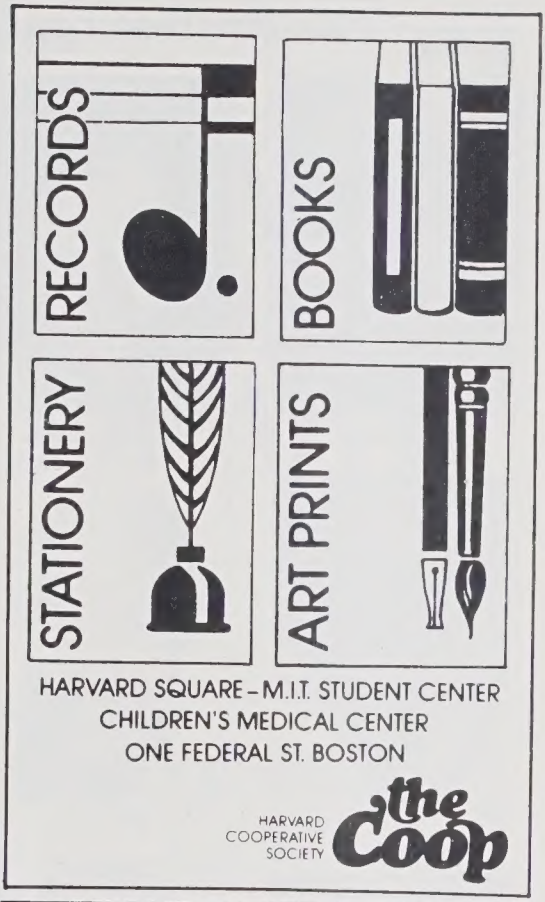
Jean Genet in Beirut, 1982.



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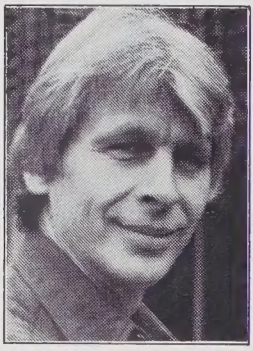
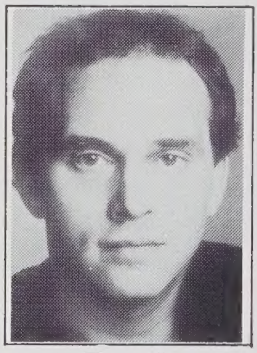
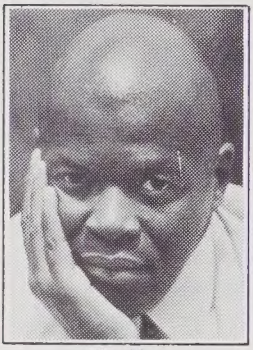
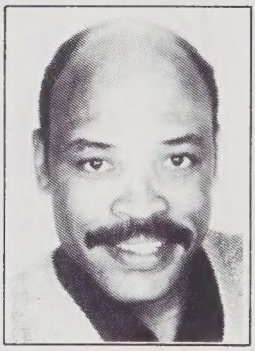

Bottoms

D'Aquila

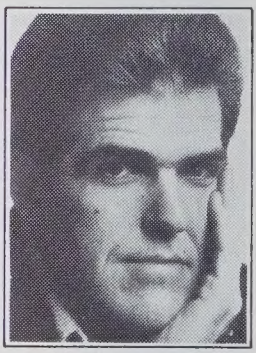

Derrah

Geidt

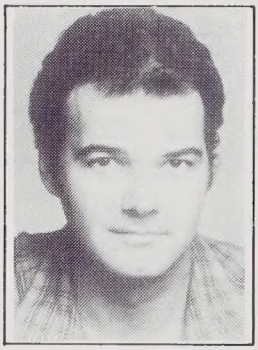

Halley


Hudson

MacIntosh


McDonough

Menyuk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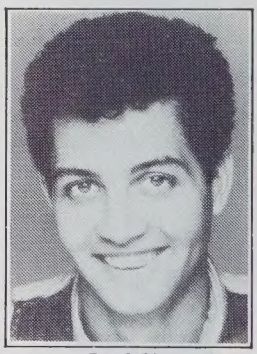
Norment


Stehlin

JOANNE AKALAITIS—*Director*

Directed last year's **Endgame** at A.R.T.—founding member Mabou Mines, working with the company as performer, designer, writer and director. Four Village Voice Obies, Drama Desk Award, Guggenheim Fellowship, Rockefeller and National Endowment for the Arts writing grants. This year directing Franz Xaver Kroetz's **Help Wanted** with Mabou Mines; her own script **Green Card** on immigration and political refugees at the Mark Taper Forum; finishing Mabou Mines production of the film version of **Dead End Kids: A History of Nuclear Power**; and directing a workshop of **The Voyage of the Beagle**, an opera on evolution and the Victorians at the American Music Theatre Festival in Philadelphia with her own libretto and score by composer Jon Gibson.

RUBÉN BLADES—*Composer*

Rubén Blades was born in Panama and began singing in 1966 with El Conjunto Latino de Papi Arosemena. Since that time Mr.Blades has been lead singer on more than twenty albums with his band, Seis del Solar. He collaborated with bandleader/trombonist/producer Willie Colon on two joint LP's for Fanta Records, and will collaborate with Gabriel García Márquez on a soon-to-be-released album. Mr. Blades received a degree in International Law from Harvard Law School in 1984, and can be seen in the role of Rudy Veloz in the recent film *Crossover Dreams.*

JOHN BOTTOMS—*Actor* (THE BISHOP)

A founding member of the A.R.T., Mr. Bottoms has performed in eighteen productions over the past five seasons, playing Bottom in **A Midsummer Night's Dream,** the title role in **Sganarelle, or The Imaginary Cuckold,** Lee in **True West** (for which he received the Best Actor Award from the Boston Theatre Critics' Circle), Estragon in **Waiting for Godot,** Rabbit Brown in **Angel City,** himself in **Six Characters in Search of an Author,** Clov in **Endgame,** Mickey Hollister in the premiere of William Hauptman's **Gillette,** and Dull in **Love's Labour's Lost,** among others. Prior to joining the A.R.T. he performed in numerous productions at the New York Shakespeare Festival, and on Broadway he played in **Dance Wi' Me** (for which he received a Tony nomination for Best Supporting Actor) and the musical adaptation of Shakespeare's **Two Gentlemen of Verona.**

JOHANNA BOYCE—*Choreographer*

Johanna Boyce is the Artistic Director of a New York-based dance company, The Calf Women and The Horse Men. Her work has been performed by The Kitchen and Dance Theater Workshop in New York and at the American Dance Festival in North Carolina, the Walker Arts Center in Minneapolis, the Washington Project for the Arts, and the Boulder Colorado Dance Festival. In Europe, she has performed at the Festival Aix-en-Provence (France), the Kunsthalle and the Salle Patino (Switzerland), the Wiener Festival 86 (Austria) and the Tanzfabrik (Berlin). Ms. Boyce has collaborated with the choreographer Arnie Zane, visual artist Bob Gober, and most extensively with composer Richard Munson. She has received several Choreography Fellowships from the National Endowment for the Arts, and is a recipient of the New York Dance and Performance Arts Award (the Bessie).

ROBERT BRUSTEIN—*Artistic Director*

As founding director of the Yale Repertory and American Repertory Theatres, Mr. Brustein has supervised 140 productions, directing nine (including his own adaptations of **Ghosts** and **Six Characters in Search of an Author**), and acting in seven. He has been active for over thirty-five years in the American theatre and is the author of eight books on theatre and society, the most recent being *Making Scenes,* a memoir of his Yale years when he was Dean of the Drama School. Besides serving as Artistic Director of the American Repertory Theatre, Mr. Brustein is Director of the Loeb Drama

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Center, Professor of English at Harvard, and drama critic for the *New Republic*. He is a recipient of the George Jean Nathan Award for dramatic criticism, the George Polk Award in journalism, the Elliot Norton Award for professional excellence in Boston theatre, and the New England Theatre Conference's 1985 Major Annual Award "for outstanding creative achievement in American Theatre." Under his direction the A.R.T. has received this year's Jujamcyn Theatre Award "for its outstanding contribution to the development of creative talent for the theatre."

DIANE D'AQUILA—*Actor* (CARMEN)

Since joining the A.R.T. last fall, Diane D'Aquila has performed the roles of Angela in **The King Stag,** the Young Woman in **the CIVIL warS,** Rosaline in **Love's Labour's Lost,** Brenda in William Hauptman's **Gillette,** and the Stepdaughter in **Six Characters in Search of an Author.** An American who lived in Canada for many years, she worked in most of the major theatres there, including the Stratford Festival, the National Arts Center, and the Vancouver Playhouse. Her roles have included Lady Macbeth, Rosalind in **As You Like It,** Hedda Gabler, Masha in **The Seagull,** and Ellida in **The Lady from the Sea.** She has played Kate in **The Taming of the Shrew** at the Walnut Street Theatre in Philadelphia and at the Alliance Theatre in Atlanta, Georgia.

THOMAS DERRAH—*Actor* (FIRST PHOTOGRAPHER)

In the past five seasons with the A.R.T. Mr. Derrah has been in twenty-one productions, performing the roles of Puck in **A Midsummer Night's Dream**, Sganarelle in Molière's **The Flying Doctor**, Andrei in **Three Sisters**, Lucio in **Measure for Measure**, Tom Sawyer in the premiere of **Big River**, Wheeler in **Angel City**, Deramo in **The King Stag**, Jacques in Kundera's **Jacques and His Master**, the Young Man in **the CIVIL warS**, King Ferdinand of Navarre in **Love's Labour's Lost**, Sir Benjamin Backbite in **The School for Scandal**, and himself in **Six Characters in Search of an Author**. Mr. Derrah also performed in many productions at the Yale Repertory Theatre, the Williamstown Theatre Festival, the Loeb Cabaret, and the Lenox Arts Center, and played Andres in **Woyzeck** at the Castle Hill Festival. Mr. Derrah is a graduate of the Yale School of Drama.

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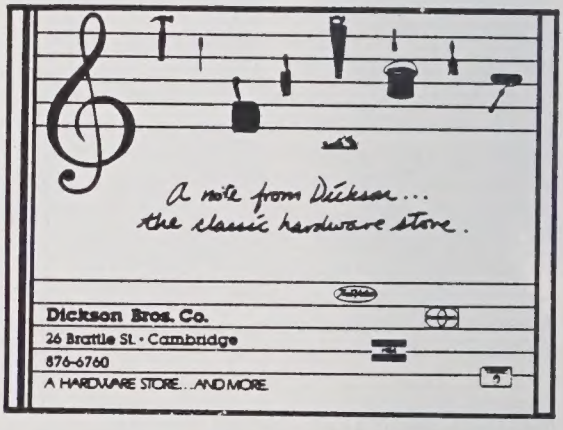

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JEREMY GEIDT—*Senior Actor*
(THE COURT ENVOY)

A founding member of both the Yale Repertory Theatre and the A.R.T., Mr. Geidt served as a Professor of Acting at the Yale School of Drama while appearing in over forty productions with the Y.R.T. He has performed twenty-four roles at the A.R.T., including Chebutykin in **Three Sisters,** Pittsburgh (Schigolch) in **Lulu,** Peter Quince in **A Midsummer Night's Dream,** Sganarelle in **The Forced Marriage,** Sir Oliver Surface in **The School for Scandal,** the Senior Actor in **Six Characters in Search of an Author,** the Chevalier in **Jacques and His Master,** the Grandfather and the Old Man in **the CIVIL warS,** and Holofernes in **Love's Labour's Lost.** After a successful career in England performing with the Old Vic, the Royal Court, in the West End, on television, and in films, he came to this country in the 1960's with the Establishment (a satirical revue), and appeared on and off-Broadway, at the Williamstown Theatre Festival, and at the American Shakespeare Festival. Mr. Geidt is a Lecturer on Dramatic Arts at Harvard.

BEN HALLEY, JR.—*Actor* (THE GENERAL)

The Balcony marks Ben Halley Jr.'s eleventh performance with the A.R.T., in roles ranging from Hamm in **Endgame** to Costard in **Love's Labour's Lost** to the evil soprano Fata Morgana in Andrei Serban's version of **The Love of Three Oranges.** Boston audiences have also seen him in the title role in **Pericles** at the Boston Shakespeare Company and in **Billy Bishop Goes to War,** which he also directed for the reopening of the Boston Arts Festival. Since his graduation from the Yale School of Drama, Mr. Halley has appeared on classical stages from Broadway to London, Paris to La Jolla, Venice to Chicago, and from Edinburgh to Washington, D.C. He was co-conceiver and adapter with Lee Breuer of **The Gospel at Colonus** and can be seen on television in the upcoming "Alive from Off-Center" series production of **Sister Suzie Cinema.**

RODNEY HUDSON—*Actor* (THE JUDGE)

At the A.R.T. Rodney Hudson has performed the roles of Durandarte in **The King Stag,** the Cook in **The Love of Three Oranges,** Nagg in **Endgame,** Boyet in **Love's Labour's Lost,** and Jack Cisco in **Gillette** for A.R.T./NewStages. His New York performances include the New York Shakespeare Festival productions of **Alice in Concert** (with Meryl Streep), **Agamemnon** (directed by Andrei Serban), **Dispatches** (directed by Elizabeth Swados), as

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NEW YORK TIMES
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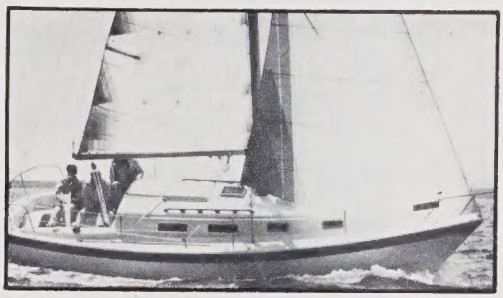

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well as the Playwrights Horizons production of **America Kicks Up Its Heels,** a musical by William Finn. Other roles include Brutus Jones in **The Emperor Jones,** Mephisto in **Faust,** Krapp in **Krapp's Last Tape,** Bolingbroke in **Richard II,** and the Leading Player in **Pippin** at the Pittsburgh Civic Light Opera. His television credits include "Alice at the Palace" for NBC and the PBS series "Close to Home."

JOAN MACINTOSH—*Actor* (IRMA)

Joan MacIntosh, who is making her A.R.T. debut in **The Balcony**, received the 1981 Drama Desk Award for her performance as the solitary woman in Franz Xaver Kroetz's **Request Concert**, directed by JoAnne Akalaitis. At the Guthrie Theater she was featured in the role of Hedda Gabler and played Masha in Liviu Ciulei's production of **Three Sisters**. Ms. MacIntosh created the roles of Alice in the American premiere of **Plenty** and Judy in Howard Brenton's **Sore Throats**. At the New York Shakespeare Festival she appeared in **Alice in Concert** (with Meryl Streep), **Dispatches**, and **Runaways** (all by Elizabeth Swados), and Richard Foreman's **Three Acts of Recognition**. Last season she appeared in the Yale Repertory Theatre's revival of **Talley's Folly**. Ms. MacIntosh's early work was with the Performance Group, playing such roles as Jocasta in Seneca's **Oedipus**, Mother Courage, Becky Lou in Sam Shepard's **The Tooth of Crime**, and Clementine in **Commune**, for which she received an Obie Award. She has toured extensively throughout the United States, Europe, India, Southeast Asia, and New Guinea. Her film work includes Victor Nuñez's A *Flash of Green* and Mark Rappaport's *Chain Letters*. Ms. MacIntosh teaches acting at New York University and Princeton University.

TIM MCDONOUGH—*Actor* (MARCOS)

Tim McDonough co-founded TheaterWorks with Vincent Murphy in 1980. Active in Boston theatre for eleven years, he worked three seasons with Joann Green's Cambridge Ensemble and two with the Reality Theater collective, where his many collaborations with director Murphy and playwright Jon Lipsky began. The three brought **They All Want to Play Hamlet** to the Loeb stage in the A.R.T. 1981 Guest Artist Series. Mr. McDonough teaches acting at the University of Massachusetts/Boston.

ERIC D. MENYUK—*Actor* (THE EXECUTIONER: ARTHUR)

Eric Menyuk toured nationally with the Boston Shakespeare Company, playing such roles as Petruchio in **The Taming of the Shrew,** Puck in **A Midsummer Night's Dream,** and the title role in **Macbeth.** He has appeared as Inspector Leach in **Towards Zero** at the Nickerson Theatre, Brighella and Zelou in **The Blue Monster** at Nucleo Eclettico, Lou Baladin in **Freefall** at New Voices, and in **The Pirates of Penzance, Camelot,** and **Sweeney Todd** at Stage One Productions. Mr. Menyuk has also been featured in numerous films.

BOBBY MILLER—*Wig and Makeup Design*

A resident of New York, Bobby Miller works in theatre, films, television, and print media both in America and Europe. His most recent theatre work was in William Gibson's **Monday After the Miracle,** both on Broadway and in the Actors Studio production. His television work includes daytime television drama ("Search for Tomorrow") and many videos: Martha Quinn for MTV, Carly Simon for Video Hits, Lynn Goldsmith (Willpowers) for her award-winning video "Opportunites", among others. His work has been featured in *Vogue, Vanity Fair, Interview, Elle* and *Newsweek.* He has recently completed a video and film collection for the new American AT&T Museum, opening in 1986 in New York.

HARRY S. MURPHY—*Actor* (THE CHIEF OF POLICE)

Now beginning his sixth year with the A.R.T., Mr. Murphy has appeared in eighteen productions. Last season he played Brighella in **The King Stag,** Dar in **Gillette,** Sam in **Claptrap,** and Sir Nathaniel in **Love's Labour's Lost.** Roles from previous seasons include Pap in **Big River,** Lanx in **Angel City,** Crabtree in **The School for Scandal,** himself in **Six Characters in Search of an Author,** Antipholus of Syracuse in **The Boys from Syracuse,** Count Almaviva in **The Marriage of Figaro,** Theseus in **A Midsummer Night's Dream,** Jack in **Lulu,** Charles in **As You Like It,** and various roles in **Sganarelle.** Mr. Murphy has been featured in films, television, and radio as well as in stage work regionally and in New York.

ELIZABETH NORMENT—*Actor* (CHANTAL)

Ms. Norment, a founding member of the A.R.T., returns to the company this season after her recent work in Hollywood, where her performances included roles in the CBS mini-series "Robert Kennedy and His Times"; the

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feature films *Runaway* with Tom Selleck and *The Woman in Red*; the "Twilight Zone" series; and the plays **Beethoven's Tenth** with Peter Ustinov and **Talking With** at the Mark Taper Forum. In New York she performed in **Cloud 9, No End of Blame** at the Manhattan Theatre Club, and **Plenty** at the Public Theater and on Broadway. She has performed with many resident theatres, including the Yale Repertory Theatre, Philadelphia Festival Theatre for New Plays, Court Theatre in Chicago, and the Alaska Repertory Theatre. Ms. Norment is a survivor of the Yale School of Drama.

JACK STEHLIN—*Actor* (ROGER)

Born in Allentown, Pennsylvania, Jack Stehlin joined the A.R.T. last spring and has performed the roles of Bobby Nobis in **Gillette** for A.R.T./NewStages, Truffaldino in **The King Stag,** and the Son in **Six Characters in Search of an Author.** A graduate of the Juilliard School, Mr. Stehlin has worked with the New York Shakespeare Festival, John Houseman's Acting Company, Baltimore Center Stage, the Milwaukee Repertory Theatre, the Missouri Repertory Theatre, and the Manhattan Punch Line.

PETER MICHAEL SULLIVAN—*Sound Design*

Peter Michael Sullivan has been Staff Sound Engineer for the Huntington Theatre Company for the past year, and served as sound designer for **Terra Nova** and **The Plough and the Stars** during its 1984-85 season. Mr. Sullivan has also worked in children's theatre in Minneapolis, where for four years he acted as sound engineer and designer for productions such as **The Unseen Hand, The Little Match Girl, The Woods, Gone With the Wind, Empty Space,** and **Falling Moons.** Mr. Sullivan has also worked in television as a sound engineer.

JENNIFER TIPTON—*Lighting Designer*

Jennifer Tipton, the A.R.T.'s Principal Lighting Designer, has designed lighting for seven productions at the Loeb, including **The School for Scandal**, **Six Characters in Search of an Author**, **The King Stag**, and **the CIVIL warS**. Well known to dance and theatre audiences alike, she has lit works in the repertories at most major dance companies, including dances choreographed by Jerome Robbins, Mikhail Baryshnikov, Paul Taylor, and Twyla Tharp. Her work in the theatre has won her a Joseph Jefferson Award in Chicago, a Drama Desk Award, an Obie, and a Tony. Brandeis Uni-

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versity has honored Ms. Tipton with its Creative Arts Award Medal in Dance. She teaches lighting at the Yale School of Drama.

GEORGE TSYPIN—*Set Designer*

George Tsypin has designed a number of New York productions, at theatres such as the Ensemble Studio Theatre and La Mama. He was chief assistant to designer David Mitchell for the current Broadway production of **Biloxi Blues**. He holds degrees from the Moscow School of Architecture and New York University, and has won the International Competition of Spontaneous Ideas for Contemporary Theatre in Paris and the Seidman Award for Excellence in Design. His most recent sets include **The Count of Monte Cristo** and **A Seagull** both at the American National Theater. He is currently working on production of Puccini's **Suor Angelica** at the Opera Company of Philadelphia.

JEAN-CLAUDE VAN ITALLIE—*Translator*

Jean-Claude van Itallie, a Harvard graduate, began his career as Playwright-of-the-Ensemble with Joseph Chaikin's Open Theatre (1963-73), and many of his early plays were produced at Ellen Stewart's La Mama in New York. In 1966 he received the Vernon Rice Drama Desk Award and the Outer Circle Critics'Award for **America Hurrah** which ran two years off-Broadway, at the Royal Court Theatre in London, and at other theatres throughout the world. **The Serpent,** which he wrote in collaboration with the Open Theatre, won an Obie Award in 1968. He has written new English versions of the four major plays of Chekhov, including **Three Sisters,** which received its first production at the A.R.T. in 1982. Among his other plays are **King of the U.S., A Fable, Bag Lady, The Tibetan Book of the Dead, Paradise Ghetto** and most recently, **The Traveler,** which will be produced at the Mark Taper Forum in Los Angeles. He currently teaches theatre at the University of Colorado at Boulder and at the National Conservatory in Denver, and this spring will teach at Princeton, New York University, and Columbia.

KRISTI ZEA—*Costume Designer*

Kristi Zea has designed costumes for theatre, films, and television. Most recently her work was seen in Lawrence Kasdan's film *Silverado* and Alan Parker's *Birdy.* She has also designed costumes for the films *Terms of Endearment* (with Shirley MacLaine, Jack Nicholson and Debra Winger); *Shoot the Moon* (with Diane Keaton and Albert Finney); *Dead End Kids,* directed by JoAnne Akalaitis; *Deep Street,* produced by David Picker and Harry Belafonte; and *Fame,* directed by Alan Parker. Her theatre credits include designing the costumes for the experimental rock opera **Ataria** at the Goodspeed Opera.

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Compiled as of October 22, 1985

A History of The American Repertory Theatre

Robert Brustein
Artistic Director

Robert J. Orchard
Managing Director

The A.R.T. is a resident not-for-profit theatre company, founded by Robert Brustein, which has been active since 1966 as both a professional producing organization and a theatrical training conservatory.

Now in its seventh season operating in association with Harvard University, the A.R.T.'s productions generally fall into three distinct categories: neglected works from the past, frequently involving music; new American plays; and innovative classical productions. The A.R.T. is one of only a few companies in this country with a resident acting ensemble still performing in rotating repertory. Under the artistic direction of Robert Brustein, the company has produced 52 world premieres, 16 American premieres, and 16 new translations.

The most recent list of American and world premieres includes works by Milan Kundera (**Jacques and His Master**), Robert Wilson and Heiner Müller (**the CIVIL warS**), Marsha Norman (**'Night, Mother** and **Traveler in the Dark**), William Hauptman and Roger Miller (**Big River: The Adventures of Huckleberry Finn**), Christopher Durang (**Baby with the Bathwater**), Carlos Fuentes (**Orchids in the Moonlight**), and Jules Feiffer (**Grownups**).

Recent classical productions include works directed by Andrei Serban (**Three Sisters, Sganarelle, The King Stag**), Peter Sellars (**Orlando**), Lee Breuer (**Lulu**), Jonathan Miller (**The School for Scandal**), JoAnne Akalaitis (**Endgame**), and Robert Brustein (**Six Characters in Search of an Author**).

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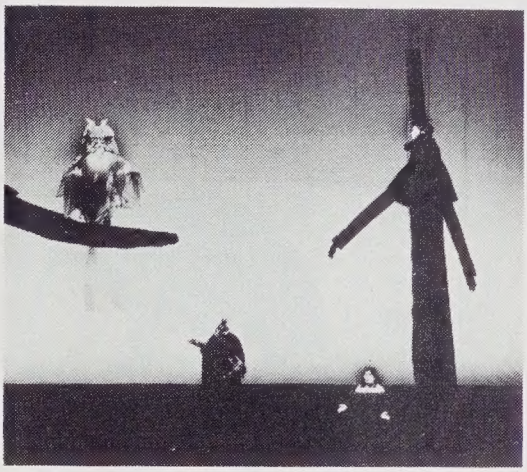
The A.R.T. has toured extensively in this country and abroad, including performances at the main festivals in Avignon, Edinburgh, Asti, Jerusalem, and Belgrade, and theatres in London, Amsterdam, and Rotterdam. The A.R.T. also helped represent this country with performances at the 1984 Olympic Arts Festival in Los Angeles, the International Fortnight of Theatre in Quebec, and the International Theatre Festival of the Venice Biennale.

The A.R.T. is dedicated to identifying and training talent for the theatre. Presently the company teaches twelve courses on the art and practice of theatre in the Harvard undergraduate, Extension, and Summer School curricula.

Finally, the A.R.T. is a separately incorporated not-for-profit organization chartered to provide a service to the widest possible public in the Boston/Cambridge community and to the theatre world in general. Although associated with Harvard, the company must rely on the support and enthusiasm of the community in order to maintain its distinctive level of production. Harvard University pays for the A.R.T.'s teaching services and provides the company with the use of the Loeb Drama Center in exchange for the supervision of undergraduate activity. Ticket income covers approximately 60% of the expenses for each production, and the A.R.T. must raise the balance (over $1,300,000 a year) in contributions.

We welcome your comments on our work and appreciate your participation in this theatrical adventure.

The King Stag (1984–85)



the CIVIL warS (1984–85)

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Latecomers will be seated at the discretion of House Management at the first appropriate interval during the performance.
Doctors are requested to leave their names and seat locations with the House Manager upon their arrival. Doctors' emergency number: 547-8308. For your convenience, **smoking** is permitted only in the lobbies on either side of the auditorium.
In case of an emergency, please use the marked exit nearest your seat. During intermission **refreshments** will be served in the Main Lobby. The A.R.T. maintains a firm policy of not canceling any performance due to inclement weather. Because of this we ask all ticket-holders to make every effort to attend. Although we do not offer any refunds, in the event of a genuine weather emergency we will make efforts to honor your tickets at a subsequent performance of the same play. There is no guarantee, however, that seats for an alternative performance will be available. It is very important to call the Box Office, 547-8300, to make specific arrangements.

Many productions from the A.R.T. repertory are available for touring in this country and abroad. For more information, please call the Office of the Managing Director at (617) 495-2668 or I.P.A./International Production Associates, Inc., 853 Broadway, Suite 2120, New York, NY (212) 505-1688.

1985-86 Fall-Winter Repertory

The Changeling — A tragic tale of Beauty and the Beast from the great Jacobean dramatist Thomas Middleton, staged by A.R.T. Artistic Director Robert Brustein. November 22-January 19.

The Juniper Tree — World Premiere — A new opera, based on a fairy tale by the Brothers Grimm, with music by Philip Glass and Robert Moran, libretto by Arthur Yorinks, music directed and conducted by Richard Pittman, and staged by Andrei Serban. December 6-January 20.

The Balcony — Jean Genet's modern masterpiece is given a fresh twist in this new translation by Jean-Claude van Itallie, directed by JoAnne Akalaitis, with an original score by Latin composer Rubén Blades. January 15-June 17.

Alcestis — Robert Wilson returns to the A.R.T. to direct Euripides' classic drama of sacrifice and regeneration with a prologue by German playwright Heiner Müller, and a Japanese farce, with music by Laurie Anderson, as epilogue. March 7-July 7.

Ticket Prices:

Day of Week	Time	Seating Section		
Previews		**C**	**B**	**A**
Sunday	2 pm	$ 11.00	$ 15.00	$ 18.00
Sunday, Tuesday	8 pm	11.00	15.00	18.00
Friday, Saturday	8 pm	14.00	18.00	21.00
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JANUARY 1986						
			1 TREE	2 TREE	3 CHAN	4 CHAN TREE
5 TREE CHAN	6	7	8	9	10 BALC	11 BALC
12 BALC BALC	13	14 BALC	15 7 PM BALC	16 BALC	17 TREE	18 TREE BALC
19 BALC TREE	20	21 CHAN	22 CHAN	23 BALC	24 BALC	25 BALC TREE
26 TREE CHAN	27	28 BALC	29 TREE	30 TREE	31 CHAN	

FEBRUARY						
						1 CHAN BALC
2 BALC TREE	3	4 TREE	5 CHAN	6 BALC	7 TREE	8 TREE CHAN
9 CHAN BALC	10	11 TREE	12 BALC	13 CHAN	14 BALC	15 BALC TREE
16 TREE BALC	17	18 CHAN	19 CHAN	20 TREE	21 BALC	22 BALC BALC
23 BALC BALC	24	25	26	27	28	

MARCH						
						1
2	3	4	5	6	7 ALC	8 ALC
9 ALC ALC	10	11 ALC	12 7 PM ALC	13 ALC	14 ALC	15 ALC ALC
16 ALC ALC	17	18 ALC	19 ALC	20 ALC	21 ALC	22 ALC ALC
23 ALC ALC	24	25	26	27	28	29

CHAN — The Changeling
TREE — The Juniper Tree
***BALC** — The Balcony
***ALC** — Alcestis
— Preview

*Additional performances of **The Balcony** are scheduled for May 30, May 31, June 4, June 8, June 10, June 11, June 12, and June 17.

*Additional performances for **Alcestis** are scheduled for June 27, June 28, June 29, and July 1 through July 10.

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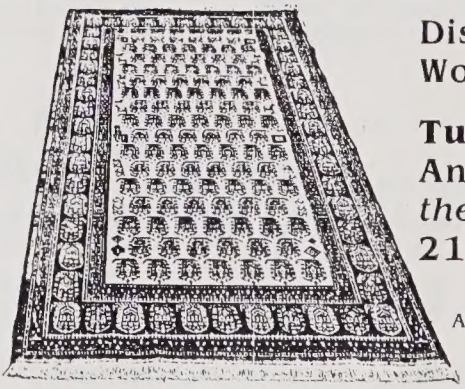

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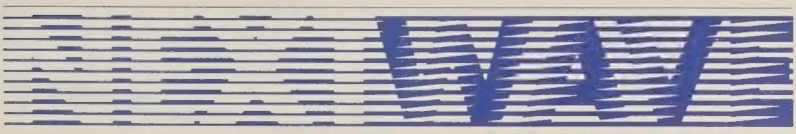

New Masters at the Brooklyn Academy of Music

Opera House
February 3-10, 1983

LAURIE ANDERSON

UNITED STATES: PARTS I-IV

(World Premiere 1983)

THE NEXT WAVE: NEW MASTERS AT THE BROOKLYN ACADEMY OF MUSIC is made possible in part by grants from Warner Communications, Inc., American Telephone and Telegraph Company, The J.M. Kaplan Fund, The New York Community Trust, The Martha Baird Rockefeller Fund for Music, Inc., the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, the National Opera Institute, Meet the Composer, and the Mary Flagler Cary Charitable Trust.

UNITED STATES: PARTS I-IV

PART I:

Peter Gordon	*Prophet synthesizer*
Geraldine Pontius	*voice*
Joe Kos	*voice*
George Lewis	*tape*

PART II:

Ann DeMarinis	*OBXa and Synclavier*
Bill Obrecht	*flute and sax*
Chuck Fisher	*clarinet and sax*
David Van Tiegham	*percussion and drums*

PARTS III and IV:

Chuck Fisher	*sax and clarinet*
Bill Obrecht	*sax*
David Van Tiegham	*percussion and drums*
Ann DeMarinis	*OBXa and Synclavier*
Rufus Harley	*bagpipes and sax*
Shelley Carson	*soprano voice*
George Lewis	*tape*
Roma Baran	*accordion*

Engineer: **Leanne Ungar**
Systems Design: **Bob Bielecki**
Projectionist: **Perry Hoberman**
Assistant Projectionist: **Jacob Burckhardt**
Lighting Designer: **Jan Kroeze**
Assistant Lighting Designer: **Whitney Quesenbury**
Production Manager: **William DeMull**
Assistant: **Britta Heimarck**

The performances of UNITED STATES: PARTS I-IV on February 7-10 will be recorded by Roma Baran and Bob Bielecki in a mobile unit for Warner Bros. records.

PARTS I & II

Thursday, February 3 at 7:30pm
Saturday, February 5 at 7:30pm
Monday, February 7 at 7:30pm
Wednesday, February 9 at 7:30pm

PART I

1) **Say Hello:** *voice, electronics, and tape*
2) **Walk The Dog:** *voice, violin, electronics, whistle*
3) **Violin Solo:** *violin and electronics*
4) **Closed Circuits:** *voice, electronics, microphone stand, and woodblock*
5) **For A Large and Changing Room:** *violin and tape*
6) **Pictures of It:** *violin bow and tape*
7) **The Language of the Future:** *voice and tape*
8) **Small Voice:** *pillow speaker and violin*
9) **Three Walking Songs:** *Tape Bow Violin* and tape*
10) **The Healing Horn:** *voice and tape*
11) **New Jersey Turnpike:** *Synclavier and Prophet synthesizers and voices*
12) **So Happy Birthday:** *voices and tape*
13) **EngliSH:** *voice and tape*
14) **Dance of Electricity (for Nikola Tesla):** *voice and tape*
15) **Three Songs for Paper, Film and Video:** *voice and tape*
16) **Sax Solo:** *Tape Bow Violin*
17) **Born, Never Asked:** *toy sax and tape*
18) **Sax Trio:** *toy sax*

(There will be a 20 minute intermission.)

PART II

1) **From the Air:** *vocoder and tape*
2) **Beginning French:** *voice, electronics, toy hammer*
3) **O Superman (for Massenet):** *voice, vocoder, tape, flute, sax, and keyboards*
4) **Talkshow** *violin, electronics, tape, and drums*
5) **Frames for the Pictures:** *voice and tape*
6) **Democratic Way:** *voice and tape*
7) **Looking for You, Walking and Falling:** *voice and tape*
8) **Red Hot:** *tape and words*
9) **Private Property:** *voice and tape*
10) **Neon Duet:** *violin and neon*
11) **Night Flight from Houston:** *voice and tape*
12) **Let X = X:** *vocoder, flute, sax, OBXa, and drum*
13) **The Mailman's Nightmare:** *voice and 16mm camera*
14) **Difficult Listening Hour:** *voice and electronics*
15) **Language is a Virus (from Outer Space) for William S. Burroughs:** *vocoder, Synclavier, saxes, and drums*
16) **Reverb:** *contact microphone and glasses*
17) **If You Can't Talk About It, Point to It (for Ludwig Wittgenstein and Reverend Ike):** *tape and cartoons*
18) **Violin Solo:** *violin and electronics*
19) **City Song:** *drums, tape, Synclavier, OBXa, and saxes*
20) **Finnish Farmers:** *voice and tape*

*Tape Bow Violin is a violin with a tape playback head mounted on the bridge; on the bow there is a strip of recorded audiotape instead of horsehair.

PARTS III & IV

Friday, February 4 at 7:30pm
Sunday, February 6 at 2:00pm
Tuesday, February 8 at 7:30pm
Thursday, February 10 at 7:30pm

PART III

1) **Big Map:** *violin and tape*
2) **Hey Ah:** *voice, OBXa, and tape*
3) **Bagpipe Solo:** *bagpipes and tape*
4) **Steven Weed:** *voice and microphones*
5) **Time and a Half:** *voice and tape*
6) **Voices on Tape:** *voice on tape*
7) **Example #22:** *voice, OBXa, Synclavier, saxes, drums, soprano voice*
8) **Strike:** *tape and arms*
9) **False Documents:** *voice and tape*
10) **New York Social Life (1977):** *telephone and tamboura*
11) **A Curious Phenomenon:** *voice and Synclavier*
12) **Yankee See:** *Lexicon, violin, drums, saxes, and OBXa*
13) **I Dreamed I Had to Take a Test:** *Tape Bow Violin and tape*
14) **Just Off the Map:** *voice and tape*
15) **Running Dogs:** *tape and dogs*
16) **Four, three, two, one. . .:** *vocoder and tape*
17) **The Big Top:** *voice and tape*
18) **It Was Up in the Mountains:** *voice, tape, and electronics*
19) **Odd Objects:** *small light and violin*
20) **Dr. Miller:** *saxes, OBXa, Synclavier, and drums*
21) **Big Science:** *OBXa, saxes, Synclavier, and tympani*

(There will be a 20 minute intermission.)

PART IV

1) **Cello Solo**
2) **She Said. . .:** *voice*
3) **Blue Lagoon:** *Synclavier, OBXa, saxes, bamboo, soprano voice, and Shakespeare's Tempest*
4) **Hothead (La Langue d'Amour):** *voices and tape*
5) **Stiff Neck:** *voice and tape*
6) **Telephone Song:** *voice and telephone*
7) **I No Longer Love Your Mouth. . .:** *jews harp and violin*
8) **We've Got Four Big Clocks (and they're all ticking):** *OBXa, saxes and drums*
9) **Song for Two Jims:** *voice and tape*
10) **Over the River:** *tape and Synclavier (sample-to-disk)**
11) **Mach 20:** *voice and tape*
12) **Rising Sun:** *Synclavier*
13) **The Visitors:** *voice and tape*
14) **The Stranger:** *voice, violin, and tape*
15) **Classified:** *vocoder and tape*
16) **Going Somewhere?:** *voice and tape*
17) **Fireworks:** *saxes and keyboards*
18) **Dog Show:** *voice and cello*
19) **Lighting Out for the Territories:** *lights and tape*

*Synclavier (sample-to-disk) is a digital keyboard in which voices and sounds are assigned to various keys and can be recalled by playing the keys.

When I began to write *UNITED STATES* I thought of it as a portrait of a country. Gradually I realized it was really a description of any technological society and of people's attempts to live in an electronic world.

Like the work of many Americans—Melville, Hemingway, and Mark Twain—much of it happens off shore. For perspective. Or on the roads: those moving diagrams of progress, Utopia, and the passage of time.

In this work, I have tried to make a distinction between art and ideas. Because ideas have a direct line to the brain; but art sneaks in through the senses. It drifts in. So there isn't time to analyze it. As in: you hear a song and it's the most beautiful song you ever heard. But you can't quite understand the words. So you listen to it fifty times and finally you hear the words. And they're horrible words, you disagree with everything they stand for. But it's too late, the song's already inside you. You're already singing it.

As in: you hear the word 'free' and it depends on who's saying it—Crazy Eddie, William F. Buckley, or Jesus Christ.

—L.A.

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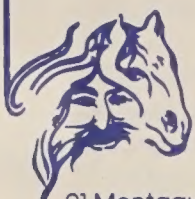

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Part I of *United States* was first presented at the Kitchen in the spring of 1979; Part II at the Orpheum Theater, sponsored by the Kitchen and coordinated by Jacki Kain. Part IV was commissioned by the Brooklyn Academy of Music. Other parts have been commissioned and supported by the Holly Solomon Gallery, the Franklin Furnace (coordinated by Susan Martin), and 110 Records (B. George). The performances were supported by grants from the National Endowment for the Arts and the Guggenheim Foundation.

Born, Never Asked is adapted from a work for orchestra commissioned and performed by the Oakland Youth Symphony in 1980, conducted by Robert Hughes.

The song *Big Science* was originally part of a work *It's Cold Outside*, commissioned by the American Composers' Orchestra and performed by them in November 1981, conducted by Dennis Russell Davies.

Words for *The Stranger*, *Mach 20*, *Blue Lagoon*, *Let X = X*, *Language Is A Virus*, and *Yankee See* were written with Robert Coe. Additional words and corrections for Parts I-IV by Robert Coe.

Dr. Miller was written with Perry Hoberman.

Texts from *United States*: *Parts I-IV* will be published by Harper & Row.

The projection system was designed by Perry Hoberman. Additional projector design by Paul Weller. Electric glasses designed and constructed by Frederick Buchholz. Diving board and pool equipment courtesy of A-1 Pool Center, Barry Kaplan, proprietor, Brooklyn, NY.

As a work-in-progress, *United States: Parts I-IV* has been performed in many places, most recently in the Festival d'Automne (Paris), Zuercher Theater Spektakel (Zurich), Adelphi Theatre (London), Kabuki Theater (San Francisco), The Roxy (Los Angeles), and the Westdeutscher Rundfunk Koln (Cologne).

Laurie Anderson's recordings include: *It's Not The Bullet That Kills You—It's The Hole*, Holly Solomon Gallery 1977; selections on *Airwaves* (an anthology of artists' works) 110 Records, 1977; *New Music For Electronic And Recorded Media*, 1750 Arch Street Records, 1977; *The Nova Convention*, Giorno Poetry Systems, 1979; *Big Ego*, Giorno Poetry Systems, 1979; *O Superman/Walk The Dog*, Warner Bros. Records, 1981 (originally released on 110 Records); *You're The Guy I Want To Share My Money With* (with John Giorno and William S. Burroughs), Giorno Poetry Systems, 1982; *Big Science*, Warner Bros., 1982 (co-produced with Roma Baran; Assistant Producer, Perry Hoberman; Engineer, Leanne Ungar); *Let X = X* (flexidisk commissioned by Artforum Magazine), 1982.

Special thanks to: Robert Hyde Busler, Jr., Yolanda Lynn Cole, Bob Bielecki, Greg Shifrin, Gail Turner, Alec Bernstein, Hans Keller, Charles Amirkhanian, Bérénice Reynaud, Robert Coe, Bice Curiger, Jacqueline Burckhardt, Peter Matorin, Roma Baran, John. Also, William S. Burroughs and Captain Beefhart.

ABOUT THE ARTISTS

LAURIE ANDERSON has been doing performances since 1975. Her most recent record is *Big Science* (Warner Bros.).

ROMA BARAN, independent producer, co-produced Laurie Anderson's *O Superman, Big Science*, and the mobile recording of these performances.

BOB BIELECKI is an electronic engineer. He also works as a consultant with many artists on projects involving musical engineering. He has collaborated on many recording and design projects with Laurie Anderson since 1975. He is currently doing research on piano acoustics with LaMonte Young.

JACOB BURCKHARDT has been making independent films for quite a while. He has run projectors in Venice, Belfast (Maine), Kyoto, and New York City. His latest film was *This Object* and the next is *It Don't Pay To Be An Honest Citizen.*

SHELLEY CARSON is at home on the opera stage as well as on the diving board. Since graduating from the Manhattan School of Music, she has made frequent appearances in recital and opera in the metropolitan area and at Aspen and Chautauqua summer festivals.

ROBERT COE (editor/dramaturg): articles on theater, dance, music, and performance published in The New York Times Magazine, the Village Voice, and other periodicals. A play, *War Babies*, to be produced in spring 1983 by the Mark Taper Forum/Laboratory in Los Angeles. A book, *Dance In America*, for the WNET television series of the same name, to be published later this year. As a dancer, performed with Bill T. Jones and others, sung with Laurie Anderson and Des McAnuff. Lives in Chelsea.

ANNE DeMARINIS performed with Jeffrey Lohn, Glenn Branca, Sonic Youth, and others. She is currently a member of the NYC band Interference, with Michael Brown, Joe Dizney, Karen Hagloff, and David Linton.

WILLIAM DeMULL has worked as production manager, lighting designer, and stage manager on several productions in the U.S. and Europe. He has designed lighting for numerous dance companies, including those of Meredith Monk, Kei Takei, The Dance Construction Co., John Driscoll, Douglas Dunn, Jan Van Dyke, Peggy Lyman, and Bill T. Jones/Arnie Zane. He has served as production manager/-lighting director for the Smithsonion Institution's modern dance series, and has taught lighting design at George Washington University and Bennington College. Recently, he has collaborated on projects incorporating his designs of reflected light environments and fluorescent light sets.

CHARLES FISHER (*reeds*) is a free-lance musician living in NYC. A graduate of N.E. Conservatory, he has worked with Jaki Byard, Charles Persip, Tito Puente, and is active in the commercial recording studios.

PETER GORDON first began working in New York City in 1975 as a saxophonist for a variety of rock and avant-garde artists. In 1977 he started composing music for, performing with, and co-directing (with David Van Tiegham) the Love of Life Orchestra, one of the earliest and best known new music/rock fusion big bands. He also works as a solo artist and is known for his recent "tone poems," such as *Frozen Moments Of Passion*, which incorporate solo saxophone playing, spoken fragments, and pre-recorded material. Peter Gordon is also known as an arranger, record producer, and radio producer. In 1982 he formed a video/music production company, *Antarctica*, with John Sanborn and Kit Fitzgerald.

RUFUS HARLEY, the world's first jazz bagpipe player, performs on tenor and soprano sax also. He just finished performing at Governor Throunburgh's mansion at a dinner honoring the cabinet. He received a standing ovation and was asked back to perform for the governor's inauguration. He played tenor sax in the soon-to-be released film, *Eddie And The Cruisers.*

BRITTA HEIMARCK is currently a music major at Brown University and has studied flute and piano for over ten years. She was co-writer and co-producer of a play and multi-media work for the Brown Disarmament Group and has performed with the Jupiter Symphony in Damrosch Park at Lincoln Center, as well as many smaller concerts, improvisations, and synclavier work.

PERRY HOBERMAN is an artist who lives in Brooklyn. His work can currently be seen at Artists Space, where he has an installation entitled *Out Of The Picture: Return Of The Invisible Man.* Previous shows include an installation at MIT's Hayden Gallery in Boston. Starting with the premiere of Part I of *United States* in 1979, he has worked regularly as the projectionist for Parts I-IV, often doubling as a back-up musician. He is the inventor and operator of the Duck's Foot Dissolve, the main projection system used in *United States.* The present system has grown out of what was originally a hastily improvised response to an emergency during a concert in Bern, Switzerland; cardboard flaps weighted with Swiss coins pulled by ropes, a king of buck-board wagon technology.

JOE KOS, artist and percussionist, has performed in numerous music ensembles and has appeared in four Laurie Anderson performances. He has also exhibited video work and sculpture in NYC and has had his graphic work published in several art periodicals.

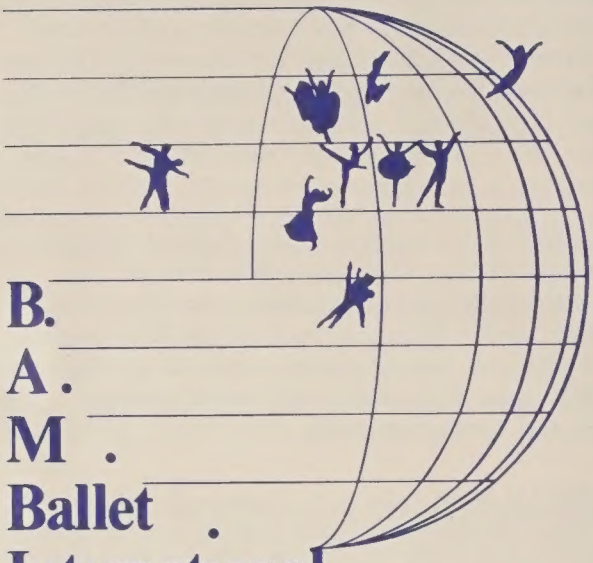
JAN KROEZE is a New York based lighting designer. His most recent credits include: The Big Apple Circus at Lincoln Center, Judy Pfaff at the Holly Solomon Gallery, Eric Sevareid's *Chronicle*—a nationally syndicated series—and *The Double Dutch Tapes*, nominated for three Emmys this year.

BILL OBRECHT is a saxophonist and composer. In addition to his performances and recordings with Laurie Anderson, Obrecht has worked with a wide range of artists and groups, including Leslie Gore, the Love of Life Orchestra, Sarah Dash, Red Decade, The Goldman Concert Band, and his own group—La Guapa Papa. Obrecht's compositions have been performed in art spaces and clubs throughout New York.

GERALDINE PONTIUS, an artist living and working in New York, has participated in Laurie Anderson's work for fifteen years, as well as other shows.

LEANNE UNGAR is an independent recording engineer. She has recorded numerous albums, most recently of note, *Big Science* for Laurie Anderson.

DAVID VAN TIEGHAM is a percussionist, composer, and performer based in New York City. He has recorded with Steve Reich, Jon Gibson, Brian Eno, David Byrne, Garland Jeffries, Talking Heads, and Robert Ashley, among others. He co-directs the Love of Life Orchestra with Peter Gordon, and collaborates with video artists John Sanborn and Kit Fitzgerald to create new music/video works for television. Since 1977, he has been presenting his solo percussion-theater performance, *Message Received. . .Proceed Accordingly (A Man And His Toys),* at venues throughout North America and Europe. He is currently at work on a solo record of his music.



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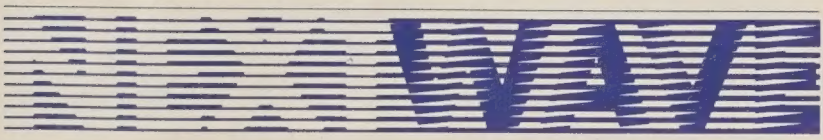

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THE CONTEMPORARY CONCERT SERIES

of the Musical Instruments Collection
Museum of Fine Arts, Boston

presents

JOHN CAGE

with

Daniel Stepner, violin
Steven Drury, piano

Wednesday, April 6, 1983 at 8:00 p.m.
Remis Auditorium

** Program **

great

Six Melodies for Violin and Keyboard

Freeman Etudes

Etudes Australes

****

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Random + Boring

The sounded pitches in Cage's **Etudes Australes** were chosen through a process employing chance operations applied to astronomical star charts. Positions of stars along a certain band were interpreted as the twelve chromatic tones within a single octave. Chance operations were then used to place these pitches in various octaves covering the range of the keyboard. Occasionally, notes were expanded into chords determined by both chance operations and playability.

Most notes are played staccatto. However, notes are sustained when subsequent notes can be encompassed by the reach of an average hand. In addition, various keys in the lower octave and a half are held down silently throughout each etude, leaving the selected bass strings free to resonate sympathetically with the sounded pitches.

This creates a unique resonant space for each etude in which a note is "ghosted" immediately after being struck by shadowy echoes of itself, the quality of which vary from etude to etude. Although the sound is certainly reminiscent of the twinkling of stars in the night sky, the effect is also not unlike watching a greatly enlarged television screen receiving a broadcast signal at an extremely slow rate, so that one sees the flicker of each phosphorescent dot with its gentle afterglow, creating an image too large to be interpreted by conventional means. As each hand is written independently with its own treble and bass clefs, and "not to be assisted by the other," an etude can be seen as a graceful pas de deux for the two hands.

random, neat sounds

The **Freeman Etudes** for solo violin were composed in a manner similar to that of the Etudes Australes. During their composition, Cage was in frequent conference with the violinist Paul Zukowsky to determine available options of stringing, bowing styles, and articulation, as well as what double-, triple- and quadruple-stops were possible as an expansion of a given note played on a given string.

In both the violin and the piano etudes, Cage lives up to Henry Cowell's description of him as a composer who is "getting rid of the glue." By setting sounds free from the "glue" of the composer's ego or desire to express himself, Cage gives the listener the materials, the opportunity, and the responsibility to create her or his own melodies, phrases, and harmonic rhythms (if such terms remain at all useful). As Emerson said in The Poet, "Bare lists of words are found suggestive to an imaginative and excited mind."

great. folky rhythms

The **Six Melodies for Violin and Keyboard** date from 1950. As with most of Cage's music of that period, the compositional technique centers around two concepts: a rhythmic structure and a fixed gamut of sounds. The rhythmic structure for Six Melodies is 3 1/2, 3 1/2, 4, 4, 3, 4. This means that the first piece consists of 3 1/2 sections, each of which are 22 bars long (the sum of the aforementioned numbers). The second piece also has 3 1/2 sections of similar length, while the third and fourth pieces have four such similar sections, etc. The entire composition is created out of a limited number of single violin tones, single piano tones, and intervals or chords on either or both. These chords are always heard complete; the voicing is never changed or abbreviated. As such these pieces are truly melodies, single lines with no accompaniment.

This by way of technical information for music which is straightforward and gentle throughout, rarely rising above a mezzo-piano. (Cage asks the violinist to play "without vibrato and with minimum weight on the bow.")

Steven Drury

A MAVERICK TURNS SEVENTY *by William Brooks*

William Brooks, I.S.A.M. Senior Research Fellow for spring semester 1983, contributed such a provocative piece to TriQuarterly's *"A John Cage Reader" (Spring 1982) that we invited him to jump the gun on his I.S.A.M. appointment and write a salute this fall to John Cage on his seventieth birthday. Cage has been decorated, lauded, and applauded all over the globe this year. His most recent award was a prestigious one indeed:* Commandeur de l'ordre des arts et des lettres, *the French government's highest honor for distinguished contribution to French cultural life. The same award went to his colleague and collaborator, Merce Cunningham. Within recent memory, only one other American, Ansel Adams, has been so honored.*

Everyone has his favorite John Cage stories. One of mine springs from an early 1960s lecture, at which a thoroughly incensed matron, barely containing herself, asked truculently, "Mr. Cage, are you a charlatan?" Cage paused, pondered, and replied with great seriousness, "No, I was born in 1912."

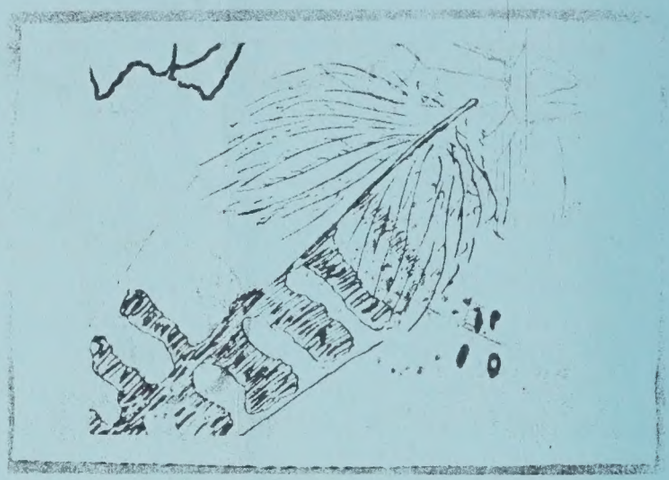
Right, on both counts, of course; and 1912 makes this Cage's seventieth year. The landmark has been celebrated constantly over the past twelvemonth, with a frequency and festivity that must have made Cage wonder if he'd ever see seventy-one. In New York, Allan Miller and Vivian Perlis mounted a day of "wall-to-wall" Cage notable not just for the many performances of Cage's scores but also for well conceived interpolations by friends and progeny (including a lovingly crafted microtonal tribute from Morton Feldman). Most of the European centers have mounted festivals of some size, and even some American institutions have organized celebrations. But it's reassuring to find that the true bastions of culture (including, for example, nearly all the major orchestras) have not yet been breached: they've carefully overlooked this anniversary. Cage, it would seem, is not yet in danger of being tolerated.

That Cage is a celebrity there can be no doubt. But he is so well known as a personality, and his thought has had such far-ranging impact, that it's often forgotten he is at root a composer, a shaper of sound. While the ideas will continue to resonate, and the personality will be preserved in innumerable films, recordings, and videotapes, the magnitude of Cage's contribution will in the end be measured by his music.

And what an astounding body of music it is! In range, diversity and import it is probably unsurpassed by that of any other twentieth-century composer. In retrospect, it's the variety that first catches the ear: tonal pieces, atonal pieces, noise pieces; notes chosen by taste, notes chosen by chance; works in conventional notation, proportional notation, graphic notation; pieces with hundreds of remarkable sounds, pieces with naught but silence.

But this extraordinary range has been traversed (not bounded) with an unfailing constancy of purpose. Though Cage has spent much of his life demonstrating that in the world of sound all is possible, his work has also proven that nothing is attained without discipline. It is discipline, not serendipity, that regulates Cage's aesthetic, and to fail to acknowledge this is to grossly misrepresent the music. Virtually without exception, every piece Cage has made is a disciplined response to problems posed by its predecessors.

Sometimes the response is dramatic and inspired: the prepared piano permitted percussion music to be played when there were no percussion instruments to be had. At other times, the problem is insignificant and the solution trivial; only the consequences are far-reaching. In the late 1940s, for example, Cage was composing by means of magic squares and became dissatisfied with the fact that the squares could be of any size (although they must contain an odd number of units). He looked for something more fixed, more rigorous, and found it in the eight-by-eight matrix of the *I Ching*. This led to chance operations, which in turn precipitated a reconsideration of the fundamental nature of musical form.



John Cage. From *Seventeen Drawings by Thoreau.* Color etching (Courtesy of Crown Point Press, Oakland, California)

Then again, in some circumstances the continuity of Cage's work has been more subtle, less practical. Many pieces in recent years have a surprising quality of familiarity: they recall works from two or three decades ago, even though the composing means is now completely different. One of Cage's many obligations this birthday year was to fulfill a commission from the Cabrillo Festival; the result, a major orchestral work titled *Dance/4 Orchestras*, was recently broadcast over National Public Radio. It's a graceful and engaging piece—a dance indeed—which has its closest affinity not with other recent music but with the *Sixteen Dances* from 1951. As always, it displays unshakable integrity and consummate craftsmanship and raises, with Cage's usual clarity, complex questions about the nature of repetition.

Birthdays, especially seventieth ones, are often times for looking back, and many musicologists have seized on Cage's to sketch retrospective assessments of his music (like this one!). Fortunately for us all, Cage himself is as firmly oriented to the future as always. The wonderful thing about his future is that—again as always—it includes the past, more and more clearly. To return is not to repeat, and Cage's recent music suggests ways of getting new handles on the old baggage we carry around. It presents us afresh with his seventy years: what a boon to us all these have been!

Happy birthday, John! And many happy returns!

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Philip Glass

Ensemble

The Philip Glass Ensemble

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Jack Kripl	Flute, Piccolo, Soprano Saxophone, Baritone Saxophone
Kurt Munkacsi	Live Sound Mix
Dora Ohrenstein	Soprano, Emulator
Richard Peck	Flute, Alto Saxophone, Tenor Saxophone
Michael Riesman	Piano, Keyboards, Bass Synthesizer
Paul Suits	Keyboards

The William L. Abramowitz Memorial Concert 1983

Tuesday, April 26, 1983
8 pm
Kresge Auditorium, MIT

Program

"Floe" from *Glassworks* (1981)

"#15" from *Koyaanisqatsi* (1982)

Intermission

Selections from *Glassworks:*

"Rubric"
"Facades"

"A Gentleman's Honor" from *The Photographer* (1982)

Act II from *The Photographer*

Notes

The term "minimalism" is often used to describe music written by Philip Glass, Steve Reich, John Adams and others. The term has become less useful as these composers begin to expand their vocabularies and enlarge the scale of their pieces. Questions of large design, once considered anathema to the "minimalists," have assumed crucial importance in Reich's *Tehillim,* in Adams' *Harmonium,* as well as in the operas of Philip Glass. The somewhat more specific term "process-music," while focusing on the small-scale rhythmic working (which reminds one of Arabic design and rug weaving), does not suggest the interest in large-scale harmonic movement manifest in recent pieces by these composers.

The music of Philip Glass has its origins in Indian music, American and international rock, and in his conventional musical background as well. The fascination with representative, modal progressions reaches back to harmony studies with Boulanger. His mature music begins around 1964, when he begins to isolate and reiterate primary musical materials, mainly diatonic and modal, articulated mainly by their changing rhythmic groupings. The slow rate of change, and the hypnotic state thus induced, may be Eastern in origin, but the steady, heavily pulsated beat is very American (all cross rhythms being perceived *against* it) – an integral, seemingly irreducible part of the music's energy and appeal.

In making himself a leader of the first genuine American musical *movement* since the American School indigenous – material composers of the thirties, Glass first seemed to stake out a frozen position, pure and consistent – minimalist in fact. But around 1974, with *Music in Twelve Parts* and *Another Look at Harmony,* and most definitely with the opera *Einstein on the Beach,* he embarked on an enlargement of his means, a dramatization of his pacing, and a calculation of effect that is quite un-minimal, quite unlike the painting and dance with which it was originally linked, and full of possibilities, especially for the theater.

His operas seem in some ways a re-creation – from a strange angle – of Wagnerian aesthetics: ethical themes, huge time-scales, drama more in the music than elsewhere, total composer-controlled theater, and a passionate following of initiates. That the angle is as strange as it is becomes a testament to American ingenuity and iconoclasm.

John Harbison

Abramowitz Lecture Series

The Abramowitz Lecture Series was established at MIT through the generosity and imagination of William L. Abramowitz '35 as a memorial to his father. It has been sustained since his death through the devoted interest of his wife and children.

1961	Henri Peyre, lecture
1962	Herbert Butterfield, lecture
1963	Ralph McGill, lecture
1964	Maria Tallchief and other members of the New York City Ballet
1965	The Metropolitan Opera Studio
1966	The Lenox String Quartet, performing music by Elliot Carter, III
1967	Edward Villella and Patricia McBride performing the Stravinsky-Ballanchine *Apollo*
1968	The Pennsylvania Ballet
1969	The American Ballet
1970	*Scenes from American Life*, a play by A.R. Gurney, Jr.
1971	The Fine Arts Quartet
1972	The Topeng Dance Theater of Bali
1973	Four New England travelling theater companies
1974	The Inbal Dance Theater of Israel
1975	The Guarneri String Quartet
1976	The Amadeus Quartet
1977	The Borodin Quartet
1978	The Alban Berg Quartet
1979	The Borodin Quartet, with John Buttrick, piano
1980	Boston Musica Viva: Igor Stravinsky, *Soldier's Tale* John Harbison, *Full Moon in March*
1981	Boston Jazz I, Phil Wilson
1982	Boston Jazz II, Herb Pomeroy

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COMPOSERS

PRESENT CONCERT TEN

IN RED SNEAKERS

FEATURING THE MUSIC OF: RICHARD CORNELL · CHRISTOPHER STOWENS
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CONCERT X

Introduction — CDS

Passage (1983) — Richard Cornell

atonal, a harmonious okay, not great

Tom Cook, trumpet
Betty Barber, trumpet
James Lafitte, trombone
Albert Jussaume, trombone

Fantasy Music II (1983) — Michael Carnes

mellow, very good coodination of piano + tape.
at times funny

Herman Weiss, clavier
Sound generated at MIT Experimental Music Studio

Interlude — Trio Los Treboles

Salvador Cazabon — Cantadores
Benjamin Ortiz — balladeers.
Miguel Bonilla — very funny + pretty good

Morango... almost a tango (1983) — Thomas "Oboe" Lee

great. drone cello, started slow, jammed, then slow again.

Thal Aylward, violin
Melissa Howe, violin
Frank Grimes, viola
Sandy Kiefer, cello — honest, simple

The Widow's Walk (1983) — Christopher Stowens

Dull, not well developed

Setting: Ipswich, Mass. - 1852

Text by Christopher Stowens
Poetry by Bradstreet, and Longfellow
Slides by Deborah Cornell, Gretchen Ewert, and William King Jr & III

Madeline Leone, mezzo soprano

INTERMISSION

***

RED SNEAKERS RAFFLE

***

Talking with musical accompaniment

Say It (1983) Steve Elman
M. Ashley Lieberman
Robert Aldridge

good use of the stage.

Melissa Howe, violin
Nancy Barney, cello
Nancy Zeltsman, percussion
Susan Allen, harp
Peggy Senter, piano
Steve Elman, actor
M. Ashley Lieberman, actress

Hysteron Proteron (1983) Herman Weiss

busy, but seemingly pointless

Thal Aylward, violin
Nancy Barney, cello
Herman Weiss, piano

yawn. AS

Hadjidakis Suite (1983) Roger Bourland

Popular tunes though well done

1. El Greco
2. Notturno
3. Erotico
4. Tragico
5. Pentatonia
6. Lamento
7. March

Iva Milch, flute/piccolo
Jennifer Gilman, B^b/E^b clarinet
Richard Stone, soprano/ alto sax
Diane Heffner, basset horn/bass clar.
David Bieri, piano
Thal Aylward, violin
Melissa Howe, violin/viola
Michael Czitrom, cello
Norton Allen, bass
Roger Bourland, conductor

Members of the Boston Gay Men's Chorus

PROGRAM NOTES

RICHARD CORNELL: The first ideas for my brief work, Passage, occurred while I was traveling by train across the flat lands of Kansas. As I began to notate the music, a difficult task on a moving train, (are stories about Hindemith composing on trains true?) I realized that I was writing the same minor seventh chord again and again... at every grade crossing.... I did not pick up the piece again until Albuquerque.

MICHAEL CARNES: Fantasy Music II was originally written for tape and harpsichord, but has now been transcribed for clavier (meaning whatever you got). All of those weird sounds were generated by computer, using data from the voices of Nancy Reagan, New England Telephone Operator #6, and Andrè the Seal. Be sure to play the tape portion in reverse at slow speed.

THOMAS OBOE LEE: Last summer in Vermont I met Gustavo, Argentinian composer, who taught me the finer and more beautiful aspects of the Tango. In my modest way, as someone looking in from the outside, I created the Morango - a bastardized version of the "real thing." Morango is also inextricably connected to Kate Moran, a sometimes painter, who wandered accidentally into an Alea III concert last year and was forever transformed by the experience. The work is played con sordino throughout. I hope the sirens next door don't intrude too much. But then again, John Cage would be delighted!

CHRISTOPHER STOWENS: The widow's walk, no doubt, had many logical purposes, but in its most romantic sense, it was that balcony from which a sailor's wife would watch and wait for his return.

ROBERT ALDRIDGE: R.A.'s hobbies include tennis, guitar-picking, and big-game hunting. Say It is the end result of a 10-week collaboration with Steve Elman and M. Ashley Lieberman. It is a work of fiction. Resemblance to any person, living or dead, is entirely coincidental.

HERMAN WEISS: H.W., currently attempting to break the sound barrier, was asked about the meaning of Hysteron Proteron. He said, washing down an ice cream cake with a bowl of French onion soup, "Backward is how plays this music. Forward as well, when backward is as forward heard. Events return, divert, and meet, never again to be heard the same way." BOOM!

ROGER BOURLAND: I worked for Manos Hadjidakis (the composer of "Never on Sunday") last summer for a month in Athens orchestrating his musical, Pornography. He gave me 20 of his 80-some records which I listened to upon my return to the States. I grew to love his melodic gift, but his orchestrational habits have generally left me biting my lip. So I decided to choose seven of my favorite tunes and arrange them into a suite for the same ensemble as my Seven Pollock Paintings, plus piano and chorus. The raw music is basically Hadjidakis', however, I have tampered with the melodies, the harmonies, and the titles.
By the way, I have accepted a position teaching composition at UCLA, so this will be my last concert as a Resident Sneaker. The inside poop is that my slot will be filled by a different Guest Sneaker for each concert. In LA there may be a "Sneakers West" or a splinter group I could call "The Jocks of Harmony" (or "Bras of Counterpoint"?). May I take this opportunity to thank you for your general Sneaker support, and to those who have enjoyed my music on these ten concerts, please know that your comments and encouragement have been truly appreciated.

*

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Poems from The Widow's Walk

My head, my heart, mine Eyes, my life, nay more,
My joy, my Magazine of earthly store,
If two be one, as surely thou and I,
How stayest thou there, whilst I at Ipswich lye?...
I like the earth this season, mourn in black,
My Sun is gone so far in's Zodiack...
My chilled limbs now nummed lye forlorn.
Return, return sweet Sol from Capricorn...
Where ever, ever stay, and go no thence,
Til nature's sad decree shall call thee hence;
Flesh of thy flesh, bone of thy bone,
I here, thou there, yet both but one.

...excerpted from
"A Letter to her Husband".
Anne Bradstreet (1612-1672)

Ever drifting, drifting, drifting
On the shifting
Currents of the restless main;
Till in sheltered coves, and reaches
Of sandy beaches,
All have found repose again.

Ever drifting, drifting, drifting
On the shifting
Currents on the restless heart;
Till at length in books recorded
They, like hoarded
Household words, no more depart

...from "Seaweed" (1845)
H.W.Longfellow (1807-1882)

***

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Corrected Title Page

TRISHA BROWN COMPANY

Trisha Brown
Artistic Director/Choreographer

Irene Hultman Eva Karczag Diane Madden
Stephen Petronio Vicky Shick Randy Warshaw

ACCUMULATION (1971) WITH TALKING (1973) PLUS WATERMOTOR (1977)

Choreography/Dancer: Trisha Brown
Costume: Nancy Graves
Lighting: Beverly Emmons

--pause--

SON OF GONE FISHIN' (1981)

Choreography: Trisha Brown
Music: ATALANTA by Robert Ashley
Visual Presentation: Donald Judd
Lighting: Beverly Emmons
Dancers: The Company

This work was commissioned in part by the Brooklyn Academy of Music and the National Endowment for the Arts. Additional support was received from the New York State Council on the Arts. ATALANTA was commissioned by the Trisha Brown Company for SON OF GONE FISHIN' and is performed by the Robert Ashley Ensemble with the mix of orchestra parts on tape by Paul Shoor.

--intermission--

LINE-UP (1977)

Lighting: Ken Tabachnick
Dancers: The Company

LINE-UP was made by the 1977 Company members through the process of improvisation, recall, then memorization of material derived from the instruction: "Line Up." Interspersed throughout the dance are other line dances that have appeared under the title STRUCTURED PIECES (1973-1976). Music for the "Spanish Dance" section is EARLY MORNING RAIN by Gordon Lightfoot, performed by Bob Dylan.

--intermission--

SET AND RESET (World Premiere)

Choreography: Trisha Brown
Music: LONG TIME NO SEE by Laurie Anderson
Visual Presentation: Robert Rauschenberg
Lighting: Beverly Emmons
Dancers: The Company
Musicians: Laurie Anderson, violin
Dickie Landry, alto sax

(over)

This work was commissioned in part by the National Endowment for the Arts' Inter-Arts and Dance Programs; The Charles Engelhard Foundation; the New York State Council on the Arts' Dance, Visual Arts, and Music Programs; Philip Morris, Incorporated; BAM's NEXT WAVE Production and Touring Fund; and Jane and Robert Meyerhoff. Jacob's Pillow, with the support of the Massachusetts Art Council's New Works Program, made it possible for work to begin on this collaboration.

LONG TIME NO SEE was commissioned by the Trisha Brown Company for SET AND RESET. The music was recorded and mixed at RPM Studios, Leanne Ungar, engineer, with Laurie Anderson (Synclavier, Bells, Shouting, Loops), Adrian Belew (Guitar), and David Van Tieghem (Simmons Drums, Drums, Plywood, Bowls). A short version of this work, with words, (GRAVITY'S ANGEL) is included on the EP MISTER HEARTBREAK released this winter by Warner Bros. Records.

Special thanks to the following for their involvement with the visual presentation of SET AND RESET: Marcus Stabech, Beba Bissel, Megan Williams, Michael Moneagle, Terry Van Brunt, Agathe Gonet, Lawrence Voytek, Darryl Pottorf, Babelle Gunglas, Larry Wright, Bill Goldston, Bill Kradelman, Hisachiko Takahashi, Robert Shulman from NASA, Julie Martin, John Braedmus, and Bill and Carol McKay.

Trisha Brown is a member of the Board of Directors of Performing Artists for Nuclear Disarmament.

Please note that for the Trisha Brown Company's appearance at BAM, Ken Tabachnick is Production Supervisor, Jeff McRoberts is Production Stage Manager, and Bob Bielecki is Sound Supervisor.

WILLI WEAR LTD. HAS MADE A SPECIAL GRANT IN SUPPORT OF THESE PERFORMANCES.

The Brooklyn Academy of Music NEXT WAVE Video Archive for the Contemporary Performing Arts has been established and funded by the Howard Gilman Foundation to document each production of the NEXT WAVE Festival. For information call Roger Oliver, NEXT WAVE Humanities Director, at 636-4107.

BROOKLYN ACADEMY OF MUSIC

Opera House
October 4–16, 1983

The Photographer

FAR FROM THE TRUTH

A new version produced by the Brooklyn Academy of Music

Great. Not very minimal 1/2 drama 1/2 dance Playing with Image vs truth

music composed by
Philip Glass

book by
Robert Coe

movement constructed by
David Gordon

directed by
JoAnne Akalaitis

musical director
Michael Riesman

music mix by
Kurt Munkacsi

vocal text for "A Gentleman's Honor" by David Byrne

sets and costume designs by
Santo Loquasto

lighting designed by
Jennifer Tipton

projections designed by
Wendall K. Harrington
Luminous! Productions, Inc.

sound design by
Otts Munderloh

casting director
Stanley Soble

music performed by
The Philip Glass Ensemble

This production is a free adaptation of an idea conceived by Rob Malasch and originally produced by the Holland Festival in 1982.

Cast, in order of speaking:

The Boy	Bart Acocella
The Mesmerist	Lola Pashalinski
Eadweard, a photographer	Jonathan Bolt
Harry, a drama critic, Flora's lover	Nick Flynn
The Eulogist/Prosecutor	William Duff-Griffin
Flora, Eadweard's wife, Harry's lover	Ellen McElduff
Mrs. Smith, Flora's friend	Elaine Hausman
The Lecturer/The Woman in Water	Valda Setterfield*
The Advocate/Defense Attorney	Frank Maraden
The Photographer	Harry Whittaker Sheppard
The Mermaid/Statue	Wanda Bimson
The Angel/Bather	Blondell Cummings
The Schoolgirl	Susan Eschelbach*
The Circus Woman	Margaret Hoeffel*
The Messenger	Keith Marshall*
The Girl Athlete	Nina Martin*
The Morroccan	Paul Thompson*
The Strongman	Arthur Williams
Observers, Mourners, Jurists	The Company
Recorded Voices	Wanda Bimson, Blondell Cummings, JoAnne McEntire

*Members of the David Gordon/Pick-Up Co.

The Philip Glass Ensemble

Marin Alsop, *violin*
Jon Gibson, *flute, soprano saxophone*
Philip Glass, *synthesizer*
Jack Kripl, *flute, piccolo, soprano saxophone, baritone saxophone*
Kurt Munkacsi, *live sound mix*
Dora Ohrenstein, *soprano, emulator*
Richard Peck, *flute, alto saxophone, tenor saxophone*
Michael Riesman, *keyboards, bass synthesizer*
Brian Zeger, *keyboards*
Dan Dryden, *sound assistant*

THE PHOTOGRAPHER is available on CBS Records #73684

FRANK MARADEN (The Advocate/Defense Attorney). Recent work includes *Knife in the Heart,* Williamstown Theatre Festival; *Egyptology*, New York Shakespeare Festival; *Screenplay*, Arena Stage, Washington, DC; *The Workroom* (1983 Drama Desk Nomination—Best Featured Actor); South Street Theatre. Other credits include the BAM Theater Company, Yale Rep., *Don Juan* in Central Park, *Three Acts of Recognition* at the Public, and many years at the Shakespeare Festival in Ontario, Canada.

HARRY WHITTAKER SHEPPARD (The Photographer) is a dancer and a choreographer. He has been a principal dancer with Andrew deGroat and Dancers, has performed with Johanna Boyce, Risa Jaroslaw, Bill T. Jones, Wendy Perron, and has appeared in productions by Maurice Béjart and Robert Wilson. Dances choreographed by Mr. Sheppard have been presented internationally, most notably at the Musée d'Art Moderne (Paris), The Festival at La Rochelle (France), Akademie der Kunst (Berlin), and at St. Mark's Church in New York City. Besides teaching numerous workshops in Europe, he has taught in the U.S. at Bennington College and was on the faculty at Antioch College.

WANDA BIMSON (The Mermaid/Statue) appeared on Broadway as Elizabeth in *A Matter of Gravity* with Katharine Hepburn. Most recently she was seen in Richard Foreman's *Egyptology* at the Public Theater and last summer as Ragotin/The Spectre in his production of *Don Juan* in Central Park. She has performed throughout the country in such theaters as the Guthrie in Minneapolis, Actor's Theatre of Louisville, Syracuse Stage, Buffalo's Studio Arena, and the Indiana Repertory Theatre. She is a graduate of the London Academy of Music and Dramatic Art.

BLONDELL CUMMINGS (The Angel/Bather) is a performer, choreographer, and lecturer. She is the artistic director of Cycle Arts Foundation, a multi-disciplinary cooperative. Past collaborators include Gregory Tate, Carole Boroso, George Lewis, and Shirley Clarke. Solo and group works have been presented at the Festival Mondial du Theatre (France and Italy), the Vienna Festival, Art on the Beach, Dance Theater Workshop, Dance Black America (BAM), and the Shanghai Ballet Academy (People's Republic of China). She has received choreography fellowships from the Jerome Foundation, Creative Artists Public Service Program, the Modern Dance Theater of Hong Kong, and the National Endowment for the Arts. In addition, she is an original member of Meredith Monk's House. Ms. Cummings will continue teaching private workshops and collaborate with writer Jessica Hagedern on a new work based on Sun Tzu's book, *The Art of War*.

SUSAN ESCHELBACH (The Schoolgirl) is a graduate of the Effort/Shape Certification Program (New York, 1978) and the Dance Department of U.C.L.A. (spring 1976). She has been performing with the David Gordon/Pick-Up Co. since the fall of 1978. Besides performing with the Pick-Up Co. on tour, Susan has taught "Ensemble Partnering" in collaboration with Margaret Hoeffel and Nina Martin. She has also performed with Marta Renzi, Charles Moulton, and Karole Armitage. She studies ballet in New York with Diana Byer and Janet Panetta.

MARGARET HOEFFEL (The Circus Woman) has lived in New York City for ten years. For half of that time, she has been a member of the David Gordon/Pick-Up Co. She studies ballet with Diana Byer.

KEITH MARSHALL (The Messenger) is from Palo Alto, California and graduated with a B.A. in Dance from U.C.L.A. After graduation he toured the U.S. with the Margalit Oved Dance Theatre and Dance/L.A. Moving to New York City in the spring of '79, he joined the Pick-Up Co. in the fall of that year. He has also danced with Ruby Shang, Mitchell Rose, Charles Moulton, and Mark Taylor.

NINA MARTIN (The Girl Athlete) has been performing in New York since 1976 with independent dance makers and with Mary Overlie, Judy Padow, and Steve Paxton in "Beyond the Mainstream." Nina has worked with David Gordon since January '82 and is presently on the faculty of New York University, Experimental Theatre Wing. Most recently Ms. Martin's work has been presented in Holland at the International Festival for Modern Dance and at Danspace as part of the Contact Improvisation retrospective. Her new work will be presented January '84 at P.S. 122, New York City.

PAUL THOMPSON (The Morroccan) has worked with David Gordon since November of 1980. In 1973, while a teenager, he performed with Mabou Mines in *The Saint and the Football Player*. In between, he has performed in the works of Mel Wong, Elaine Summers, Daryl Chin, Grigorio Rosenbloom, Victoria Marks, Susan Dibble, and Monica Levy. Mr. Thompson has a B.F.A. from SUNY at Purchase, where he received the President's Award for his dance/theater productions of *Faust* and *Moby Dick*. His choreography has been performed at La Mama ETC, Alice Tully Hall, The Open Eye, The Yard, The Third Street Music School, and as part of Clark Center's New Choreographers' Concert. Two of his monologues were published in *Benzene Magazine*. He currently teaches for The Lincoln Center Institute.

ARTHUR WILLIAMS (The Strongman) has appeared on such daytime shows as *One Life to Live* (ABC) and *As the World Turns* (CBS). He has also appeared with Atsuko, the popular Japanese dancer, in one of her concerts at Washington Square Church. He is frequently featured in bodybuilding and martial arts demonstrations.

THE PHILIP GLASS ENSEMBLE has performed music by Mr. Glass for more than ten years. Comprised of outstanding musicians and composers in their own right, the Ensemble is the only group in the world devoted exclusively to Mr. Glass' music. The Ensemble's repertory includes *Music in Similar Motion*, *Music in Twelve Parts*, *Einstein on the Beach*, *Dance*, *Glassworks*, and *The Photographer*. The group has performed in many of the world's most prestigious halls, including Carnegie Hall and the Dorothy Chandler Pavillion (Los Angeles).

MICHAEL RIESMAN, as a composer, has received a Fulbright Fellowship, a Tanglewood Fellowship, and commissions from the Ford Foundation and the Fromm Music Foundation. He has been Assistant Professor of Music at SUNY-Purchase and Composer-in-Residence at the Marlboro Music Festival. He has a B.S. from the Mannes College of Music and an M.A. and Ph.D. from Harvard University. In addition to writing solo pieces, songs, chamber music, and orchestral works, Mr. Riesman has been active as a composer for film and theater, collaborating with Cindy Lubar (*Everyday Business; Rule of 3*) and Robert Wilson (*Edison*), and is currently composing a dance piece for Lucinda Childs (*Formal Abandon*). Mr. Riesman has given a number of solo performances, and has appeared with the Boston Symphony Chamber Players conducting his own work. He was the musical supervisor and choral director for the recording of Philip Glass' *Einstein on the Beach*, and conductor of *Glassworks, The Photographer*, and *Koyaanisqatsi.*

KURT MUNKACSI, producer, sound engineer, sound designer, master mixer, has worked with The Philip Glass Ensemble for the past twelve years, and he and Mr. Glass have co-produced all of Glass' records. The team of Munkacsi and Glass also produced two solo albums for the art/rock band Polyrock: *Polyrock* and *Changing Hearts* (both for RCA), and a new EP for the art/rock/surf band,

PROGRAM NOTES

Portions of *THE PHOTOGRAPHER/Far From The Truth* were culled from a charnel house of 19th century texts. In addition to original material by and about Eadweard Muybridge and his work, drawn from contemporary research by Robert Bartlett Haas and Gordon Hendricks, words have been adapted and in some cases appropriated from the following artists, philosophers,and eccentrics: Lewis Carroll (his writings on photography), Charles Dickens, Thomas Hill (on Victorian manners), Elbert Hubbard (on American positivism), Henry James, Friedrich Nietzsche, the anonymous author(s) of *The Pearl*, Dante Gabriel Rosetti, John Ruskin (for the "Statue" speech, adapted from his "Blood and Iron" address), Mary Shelley, Mark Twain (on California wildflowers), James McNeil Whistler, and a number of Victorian magazine writers and American melodramatists. The aphorisms of The Eulogist in the "Portraits" section are taken from Max Ernst captions in *The Hundred Headless Women*. I am also indebted to writing on photography by Susan Sontag and Ronald Barthes. I would like to thank Jeff Jones, Elisa Petrini, and Sally Sommer for their help and suggestions.

Robert Coe

The Victorian era thrust the man of invention, curiosity and ideals into an industrialized and democratic society.

The vitality of a new era of intellectual, social and geographic expansion did not affect the repressive and archaic life of the Victorian home and family — a bizarre world of overstuffed and sunless interiors, women dressed like monstrous machines, meals consisting of endless overboiled courses, and a humid sentimentality in art and literature.

This combination of energetic curiosity and attachment to romantic ideals found its way into Victorian theater where all in an evening one might hear a lecture on a new invention, then see a melodrama which could be followed by a musical or dance "entertainment."

JoAnne Akalaitis

Through photographs, the world becomes a series of unrelated, freestanding particles; and history, past and present, a set of anecdotes and *faits divers*. The camera makes reality atomic, manageable, and opaque. It is a view of the world which denies interconnectedness, continuity, but which confers on each moment the character of a mystery.

Susan Sontag, *On Photography*

In short, moralities are nothing more than a sign language on the emotions.

Friedrich Nietzche, *Beyond Good and Evil*

Eadweard Muybridge was born Edward James Muggeridge in Kingston-on-Thames, England, on April 9, 1830. Twenty years later, the "Coronation Stone" upon which seven Saxon kings had been crowned, was rediscovered in Kingston. On its plinth the names of two kings appeared as "Eadweard." Edward changed the spelling of his Christian name, and at the same time or soon afterward, altered his last name to Muybridge. "He wanted to see the world and 'to make a name for himself,' " a cousin later recalled. "When he went to say farewell to his grandmother, she with her usual kindness put a pile of sovereigns beside him and said, 'You may be glad to have them, Ted.' He pushed them back to her, and said, 'No, thank you, Grandma, I'm going to make a name for myself. If I fail, you will never hear of me again . . .' " In a day or two, he left for America.

While our Lord spoke to me and I contemplated his marvelous beauty, I noticed the sweetness and at times the severity with which his lovely and divine lips uttered the words. I desired ardently to know the color of his eyes and the proportions of his stature. . . but never have I deserved to have such knowledge. All effort to that end is of no avail.

St. Teresa of Avila

Rodin pointed out that the pursuit of true reality through still photography never stopped, because time never stops.

It would not be wrong to speak of people having a *compulsion* to photograph: to turn experience itself into a way of seeing.

Sontag

The photograph is violent: not because it shows violent things, but because on each occasion *it fills the sight by force*, and because in it nothing can be refused or transformed. . .

Roland Barthes, *Camera Lucida*

Spirit photography began in America in 1862. William A. Mumler, an engraver, employed by a firm of Boston jewelers, was taking a self-portrait; the method he used was to focus on an empty chair, uncover the lens, and spring into position by the side of the chair. On this occasion, Mumler found that on developing the photograph of a young girl, whom he recognized as his cousin, twelve years dead, was sitting in the chair. . . Spirit photography gave greater openings for fraud than any other aspect of Victorian spiritualism.

Ronald Pearsall, *The Table Rappers*

"I wish you would speak more plainly," cried Phoebe, perplexed and displeased; "and,above all, that you would feel more like a Christian and a human being! How is it possible to see people in distress, without desiring, more than anything else, to help and comfort them? You talk as if this old house were a theater! . . . And then what can you mean by your conviction, which you tell me of, that the end is near? Do you know of any new trouble hanging over my poor relatives? If so, tell me at once, and I will not leave them!"

"Forgive me, Phoebe," said the daguerrotypist, holding out his hand, to which the girl was constrained to yield her own. "I am somewhat of a mystic, it must be confessed. The tendency is in my blood, together with the faculty of mesmerism, which might have brought me to Gallows Hill, in the good old times of witchcraft. Believe me. . . I have no such knowledge."

Nathaniel Hawthorne, *The House of Seven Gables*

I then realized that there was a sort of link (or knot) between Photography, madness, and something whose name I did not know. I began by calling it: the pangs of love.

Barthes

We photograph things to drive them out of our minds.

Franz Kafka

In 1879, Muybridge designed and built a projecting lantern with rotating glass disks on which a number of silhouettes—adapted from his sequential photographs—were painted by hand. A counter-rotating, slotted disk acted as a kind of shutter, to give the effect of movement to the projected images. "To this instrument the author gave the name of Zoopraxiscope," Muybridge wrote; "it is the first apparatus ever used, or constructed, for synthetically demonstrating movement analytically photographed from life." The *California Alta* noted, "Mr. Muybridge has laid the foundation for a new method of entertaining the people, and we predict that his instantaneous, magic-lantern zoetrope will make the round of the civilized world."

The 'hygiene of the optical,' the health of the visible is slowly filtering through . . .We may say that we see the world with entirely different eyes.

Laszlo Moholy-Nagy

Not unexpectedly, Muybridge's vast output of sequential photographs, showing humans and animals in each phase of every conceivable movement, were voraciously seized upon, especially by those artists for whom objective truth was a paramount condition in the creation of a work of art.

Aaron Scharf, *Pioneers of Photography*

You wonder what to look at. I wonder how to live. Same thing.

Michelangelo Antonioni, *Red Desert*

If it is impressed on our minds in infancy, that a certain arbitary symbol indicates an existing fact; if this same association of emblem and reality is reiterated at the preparatory school, insisted upon at college, and pronounced correct at the university; symbol and fact—or supposed fact—become so intimately blended that it is extremely difficult to dissociate them, even when reason and personal observation teaches us they have no true relationship.

Eadweard Muybridge

WHO'S WHO

BART ACOCELLA (The Boy) at fourteen is making his professional acting debut in *THE PHOTOGRAPHER/Far From The Truth*. He has appeared in ballets, such as *The Nutcracker* and *The Sleeping Beauty*, with the New York City Ballet, American Ballet Theatre, and the Royal Danish Ballet. He also appeared in *L'Enfant et Les Sortileges*, which was aired on WNET/PBS. He studied at the Actors Institute for one year, and has modeled for several catalogues and magazines. Despite never acting professionally, he has appeared in many school productions, including Rogers' and Hart's *Babes in Arms* and Gogol's *Inspector General.*

LOLA PASHALINSKI (The Mesmerist) last appeared in Richard Foreman's *Egyptology* at the Public Theater. Her extensive credits include: work with Robert Wilson and Lee Breuer, who directed her in his production of *The Tempest* at the Delacorte; a one-woman show *Cold, Lazy and Elaine*, by Stephen Holt at Theater for the New City; *Starburn*, by Rosalyn Drexler; *Juno and the Paycock* at the Pittsburgh Public Theater. In her thirteen years with Charles Ludlam's Ridiculous Theatrical Company, she received two Obies for her performance in *Corn* and *Der Ring Gott Farblonjet*. She will be seen next in Ronald Tavel's *Success and Succession.*

JONATHAN BOLT (Eadweard) was standby for both Frank Langella and Bob Gunton in Peter Nichols' *Passion* on Broadway. Recent Off-Broadway appearances were in *Black Angel, The Great, Great Grandson of Jedediah Kohler,* and the Dramatists Guild's *Young Playwrights Festival* at Circle Rep; CSC's *Oedipus Cycle* and *Woyzeck*, La Mama's anniversary production of Lanford Wilson's *Rimers of Eldritch* directed by the author. He made his New York debut as Eugene in *Look Homeward Angel* and has since worked extensively at resident theaters and in television. In addition, he is an O'Neill playwright, the author of two musicals for young audiences, and a company playwright at Circle Rep.

NICK FLYNN (Harry) is from the West Coast and has worked in San Francisco, Portland, and most recently, Seattle, where he is Artistic Director of the Pioneer Square Theater. His work on new plays includes work with Thomas Babe, Len Jenkin, and John Ford Noonan, among others. This is his New York debut.

WILLIAM DUFF-GRIFFIN (The Eulogist/Prosecutor) has appeared with the New York Shakespeare Festival in Richard Foreman's *Egyptology, Sorrows of Stephen, Don Juan* in Central Park, and *The Cherry Orchard* at Lincoln Center; at La Mama, the Andrei Serban/Elizabeth Swados pieces (*As You Like It, Good Woman of Setzuan, The Trilogy of Greek Plays*), and over twenty presentations of plays by Tom Eyen; also, Baltimore's Center State, the Williamstown Theatre Festival, the Philadelphia Drama Guild; on television; *The Elephant Man* (ABC) and the recent movie-of-the-week *Sessions* (NBC).

ELLEN McELDUFF (Flora) has worked for several years with Mabou Mines performing in the award winning productions *Dressed Like an Egg* and *Dead End Kids*, and in the Samuel Beckett plays *Come and Go, Not I*, and *Cascando.* She was awarded an Obie for her work in *Southern Exposure*, a collaboration with JoAnne Akalaitis and David Warrilow. Her film credits include Mark Rappaport's *Imposters* and the film version of *Dead End Kids. THE PHOTOGRAPHER/Far From The Truth* is the sixth production in which she has been directed by Ms. Akalaitis.

ELAINE HAUSMAN (Mrs. Smith) comes to the production of *THE PHOTOGRAPHER/Far From The Truth* after understudying and performing the role of Pope Joan/Louise with the American cast of *Top Girls* at the Public Theater. She has appeared on Broadway in the revival of *Brigadoon* and with John Houseman's Acting Company in *The Robber Bridgegroom*, *The Time of Your Life*, and *Edward II*. Elaine was a member of Mr. Houseman's company for two years, has worked extensively in regional theater, and is a graduate of The Juilliard School Drama Division.

VALDA SETTERFIELD (The Lecturer/The Woman in Water). Great Britain: pantomime, Ballet Rambert. Italy: "Buona Notte, Bettina" — revue. U.S.A. (stage, film, dance): Frank O'Hara, Kenneth Koch, Diane di Prima, Brian de Palma, James Waring, Kathrine Litz, Yvonne Rainer, Grand Union, Merce Cunningham, David Gordon.

The Raybeats. Munkacsi himself produced and recorded the soundtrack to the film *Koyaanisqatsi*, with a score composed by Philip Glass. He has also worked as a recording engineer for Yoko Ono, Don Cherry, Brian Eno, John Lennon, Anthony Braxton, Ornette Coleman, and Mike Oldfield. The versatile Munkacsi and partner Greg Shriver designed the facilities for The Debs International Recording Studio in Guadalupe, West Indies, The Greene Street Recording Studio and The Big Apple Recording Studio, both in New York City.

MARIN ALSOP, born in New York City in 1956, received her Master's in Music from The Juilliard School in 1978. She has quickly gained a reputation for her versatile role in New York's musical life. Presently a member of the New York City Ballet Orchestra and the "Y" Chamber Symphony, Ms. Alsop's avid interest in a variety of musical styles led her to form New York's critically acclaimed string swing band, String Fever. The all-woman jazz band is featured on Billy Joel's *Nylon Curtain* and *Innocent Man* albums. In addition to her endeavors as a big band leader, she holds as active interest in conducting and acting, and can be seen in the movie *Ghost Story* and the soap opera *Another World*.

JON GIBSON, composer, performer, and artist, received a B.A. and teacher's credentials in music from San Francisco State University. He studied jazz improvisation, was a founding member of the New Music Ensemble, and worked extensively with Steve Reich and Terry Riley. He has also performed with numerous composers, including Steve Reich, La Monte Young, Christian Wolff, and Frederic Rzewski. He has given many solo and ensemble concerts throughout Europe and North America, and two recordings of his music, *Visitations* and *Two Solo Pieces,* appear on Chatham Square Records. He has received grants from the Creative Artists Public Service Program, the National Endowment for the Arts, and the Rockefeller Foundation. Mr. Gibson has collaborated with a number of dancers, including Merce Cunningham *(Fractions)* and Lucinda Childs *(Relative Calm).* His current activities include work on an opera with theater director JoAnne Akalaitis, based upon the Charles Darwin book, *Voyage of the Beagle.*

JACK KRIPL, winner of the Geneva International Competition for Musical Performers, has toured extensively as a soloist and performer with orchestras and bands all over the world. A recipient of two successive Fulbright Scholarships, he studied saxophone with Marcel Mule and musical style and analysis with Nadia Boulanger. Mr. Kripl, doubling on flute and clarinet, works frequently on Broadway and in New York recording studios. Most recently, he was the lead woodwind player in the original cast of *Barnum.* He is a founding member of the American Saxophone Quartet, dedicated to new music by American composers. Mr. Kripl is widely known as a music contractor for records, network television, and film.

DORA OHRENSTEIN is noted for her performance of new music. She sang in the world premiere of the complete *Songbooks I and II* by John Cage, and has performed pieces by Cage and other contemporary composers throughout Europe. She has toured extensively with the SEM Ensemble under the aegis of the U.S. State Department. Ms. Ohrenstein founded the Canterbury Consort, a chamber ensemble specializing in Baroque and Renaissance music, and has sung opera and oratorio in New York and at the Aspen Music Festival. She has recorded with the Schola Antiqua *(10th Century Liturgical Chants),* Vocal Jazz *(High Clouds),* the SEM Ensemble *(Many Many Women),* Judy Collins *(Bread and Roses),* and with Polyrock and The Raybeats.

RICHARD E. PECK, JR., saxophonist, composer, and visual artist, came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined The Philip Glass Ensemble and furthered his studies in music and art at Hunter College. In addition, he has recorded his music with the jazz band, Roux. His visual work has been shown at P.S. 1 and at the Holly Solomon Gallery in New York, and at the Contemporary Art Center in New Orleans.

BRIAN ZEGER, pianist, was the winner of the 1981 American Music Scholarship Association International Piano Competition. He has performed as a chamber musician and assisting artist in New York at Carnegie Hall, Carnegie Recital Hall, Alice Tully Hall, and Town Hall, and has been heard on WQXR and the Eastern Public Radio Network. Mr. Zeger was also a prize-winner at the University of Maryland International Piano Competition and the Portland Symphony Young Artists Competition. At the 1980 Yale at Norfolk Festival, he premiered the works of several composers, including Gunther Schuller. Brian Zeger holds a Bachelor's degree from Harvard University and a Master's degree in Music from The Juilliard School.

SCENERY CONSTRUCTED BY
SANDER GOSSARD ASSOCIATES

SPECIAL EFFECTS DESIGNED BY
ESQUIRE JAUCHEM &
GREGORY MEEH

Ethyl Eickelberger, *Hair/Make-up*
Steven Burdick, *Asst. Hair/Make-up*

Karen Miller, *Vocal Coach*
Colette Brooks, *Dramaturgical Consultant*
Jack Adams, *Magic Consultant*
Donna Brueger, *Technical Assistant*
Valarie Wasilewski, *Assistant to JoAnne Akalaitis*

Costumes built by
Candance Hibbard, David Roberts, Steven Feldman, Paige Southard

Set properties by
McHugh, Rollins & Associates
Scenery painted by
Liberty Scenic Studios
Wings for coffin constructed by
Frederick Nihda
Zoopraxiscope constructed by
Moira Dryer
Mirror Sequence Photographs
by Ken Hunter
Costume construction and rental
courtesy of The Costume Collection, a project of Theatre Development Fund, Inc.

Sound equipment by Masque Sound
Lighting equipment by Bash Lighting
Projection equipment by
Staging Techniques
Projection programming by
Rodeheaver/Thayer
Special effects equipment by
Jauchem & Meeh, NYC.

Music courtesy of
Dunvagen Music Publishers, Inc.

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Velvet Eden photographs courtesy of the Richard Merkin Collection.

Eadweard Muybridge exhibition produced by the International Center of Photography and sponsored by the NEXT WAVE Humanities program. Special thanks to William Ewing, Cindy Sirko, Art Presson, and Clement Migliano of ICP.

The moving-stills (strobelike movement) performed by Blondell Cummings in *THE PHOTOGRAPHER/Far From the Truth* is a contribution from her own personal repertoire and movement style.

Special thanks to Julie Gallant and Martin Bondale of Fotofolio.

AMERICAN REPERTORY THEATRE

in association with Emerson College,
Division of Performing Arts

presents

composed by
PHILIP GLASS

written by
DAVID HENRY HWANG

set design and
projections by
JEROME SIRLIN

EMERSON MAJESTIC THEATRE
September 19 - 24

American Repertory Theatre

in association with Emerson College
Division of Performing Arts

presents

a science fiction music-drama realized by
Philip Glass, David Henry Hwang, and Jerome Sirlin

composed by
Philip Glass

written by
David Henry Hwang

set design &
projections by
Jerome Sirlin

sound design by
Kurt Munkacsi

music direction by
Martin Goldray

lighting by
Robert Wierzel

performed by the
Philip Glass Ensemble

featuring
Betsy Aidem as "M"

directed by
Philip Glass

produced by Jedediah Wheeler for The Real Events Company

Commissioned by The Donau Festival Niederösterreich, The American Music Theater Festival, and by Berlin, Cultural City of Europe - 1988. World Premiere on July 15, 1988 at the Vienna International Airport in Hangar #3.

Philip Glass Ensemble

Martin Goldray	Conductor, Keyboards
Michael Riesman	Keyboards
Jon Gibson	Flute, Soprano Saxophone, and Wind Synthesizer
Dora Ohrenstein	Soprano
Richard Peck	Flute, Alto and Soprano Saxophone
Jack Kripl	Flute, Piccolo, Soprano Saxophone and Wind Synthesizer
Kurt Munkacsi	Live Sound Mix
Dan Dryden	Live Monitor Mix

Betsy Aidem as "M"

Production Staff

Production Stage Manager	David Bradford
Assistant Director	Maryann Kellogg
Technical Director	Les Cockayne
Projectionist	Ray Myslewski
Lighting Supervisor	Thomas Blancato
Stage Technician	Michael McGrath
Synthesizer Sound & Effects	Miles Green
Sound Supplied by	Euphorbia Studios, New York City
Wireless Microphone System	Samson Corporation
Casting Directors	Vince Liebhart and Judy Dennis
Stage Carpenters	Michael Mosby
	Steve Maler
	Mark Lorenzo
Technical Director	Brian Richardson
Light Board Operator	Katie Moore
Follow Spot Operator	Katherine Bangert

Worldwide Representation:
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PHILIP GLASS — *Composer*
Philip Glass writes for opera, symphony, chorus, dance, theatre, film and his own group—the Philip Glass Ensemble. From his first Ensemble performances at The Paula Cooper Gallery in New York City, Philip Glass has pursued a diverse and expanding music career. Most recently, The Metropolitan Opera commissioned him to write **The Voyage** which will premiere on October 12, 1992. His first opera, **Einstein on the Beach**, created with Robert Wilson is regarded as the seminal music theatre work of our time. His subsequent operas include **Satyagraha, Akhnaten, the CIVIL warS (Rome Section)**, and **The Making of the Representative for Planet 8**. Opera companies who have produced his work are: The Houston Grand Opera, The English National Opera, The Lyric Opera of Chicago, The Music Theater of Amsterdam, The Seattle Opera, The Stuttgart Opera and the San Francisco Opera. His chamber operas are **The Juniper Tree**, co-composed by Robert Moran, and **The Fall of the House of Usher**. Arthur Yorinks wrote librettos for both works which were commissioned by The American Repertory Theatre. His symphonic commissions include *The Violin Concerto* for The American Composers Orchestra, *The Light* for The Cleveland Orchestra and *Itaipu* for The Atlanta Symphony (World Premiere: May 11, 1989). In film he has worked with Godfrey Reggio *(Koyaanisqatsi, Powaqqatsi)*, Paul Schrader *(Mishima)*, and Earl Morris *(The Thin Blue Line)*. His book, *Music by Philip Glass*, was published by Harper & Row.

DAVID HENRY HWANG — *Playwright*
David Henry Hwang is currently represented on Broadway by **M. Butterfly**, which was honored with the 1988 Tony, Drama Desk, Outer Critics Circle, and John Gassner Awards. His plays include **FOB** (1981 Obie Award, Best New Play), **The Dance and the Railroad** (Drama Desk Nomination, Guernsey's Best Plays of 1981-82), **Family Devotions** (Drama Desk Nomination), **The House of Sleeping Beauties**, **The Sound of a Voice**, and **Rich Relations**, most of which have premiered at the New York Shakespeare Festival. He is the recipient of two Drama League Awards and the CINE Golden Eagle, as well as Guggenheim, Rockefeller, NEA, and NYSCA Fellowships. Mr. Hwang is currently slated to direct his first feature film for American Playhouse/Brandmann Production, and is scripting movies for Program Development Group and Amblin' Entertainment. His work is published by New American Library.

JEROME SIRLIN — *Set Design and Projections*
Jerome Sirlin has created stage and scenographic designs for a wide range of productions in theatre, opera, dance, and film. In 1986 he began a collaboration with Christopher Keene on the design of Wagner's Ring Cycle for Artpark in Niagara Falls, New York. His innovative approach to integrating set design and scenic projections was a major force in **Die Walküre, Siegfried** and 1988's **Die Götterdammerung**. In music theatre productions, he designed Thomson's **The Mother of Us All** at the Juilliard School of Music, as well as **SeeHear** and **Rare Area**, which he created for The George Coates Performance Works. Last year he designed the U.S. premiere of Jean Claude van Italie's **The Traveler** at the Mark Taper Forum in Los Angeles, and in 1987 he was the Production Designer for Madonna's World Tour. He recently began a collaboration with Sydney Ballet's Graham Murphy on a contemporary Australian musical. His photographic work has been exhibited widely and he has received grants from the National Endowment of the Arts, The Ford Foundation and the Graham Foundation. Mr. Sirlin has taught architecture, interior design, and photography at Cornell University and Antioch College. Currently, he resides and maintains his design and photography studio in New York City.

BETSY AIDEM— *Actor* ("M")
A member of the Circle Repertory Company, Ms. Aidem has appeared in New York in **Road** at Lincoln Center Theater at La Mama; **Steel Magnolias** at Lucille Lortel Theater; **The Night Hank Williams Died** at WPA and Orpheum Theaters; Sam Shepard's **A Lie of the Mind** at Promenade Theater; **Balm in Gilead**, directed by John Malkovich, at Circle Repertory and Minetta Lane Theaters; **The Trading Post** and **A Different Moon** at WPA; and **Battery** at New York Theater Workshop. Resident theatre credits include performances in **Angel City** and **Back Bog Beast Bait** at Syracuse Stage; **Crossing the Bar** at Centerstage and Playhouse 91; **The Golden Age** at Dorset Theater; **As You Like It**, **A Midsummer Night's Dream**, **The Water Engine**, **Theater of the Film Noir**, and others in three seasons at the Williamstown Theater Festival. Ms. Aidem appeared in the American Playhouse production of "Dottie," and in the Lorimar productions of *The Belarus File* with Max Von Sydow, and *See You in the Morning*.

PHILIP GLASS ENSEMBLE

JON GIBSON — *Flute, Soprano Saxophone and Wind Synthesizer*
A composer, saxophonist-flutist, and visual artist, Jon Gibson has been active in new music since the early 1960's. He has given solo and ensemble concerts of his own music throughout Europe, North America, and Australia. Two recordings of his music, **Visitations** and **Two Solo Pieces** appear on Chatham Square Records. Mr. Gibson has been commissioned by the Merce Cunningham Dance Company to compose **Fractions** and the Lucinda Childs Dance Company to compose **Relative Calm**, performed at the Brooklyn Academy of Music. A founding member

of the New Music Ensemble, Gibson worked extensively with Steve Reich and Terry Riley and for 20 years has performed with numerous composers including La Monte Young, Christian Wolff, and Frederic Rzewski.

MARTIN GOLDRAY — *Conductor, Keyboards*
Martin Goldray received his doctorate in piano at the Yale School of Music. He is the recipient of the Horatio Parker award, a Fulbright Scholarship and fellowships from the Tanglewood and Yale-in-Norfolk festivals. Mr. Goldray has performed in New York City and throughout the U.S. with groups such as the New Music Consort, the Group for Contemporary Music, the League-ISCM Chamber Players, and many others. A visiting artist at Cornell University, he has taught music theory and coached chamber music at SUNY Purchase, and contributes reviews of new music to *Notes*, the journal of the Music Library Association.

JACK KRIPL — *Flute, Piccolo, Soprano Saxophone and Wind Synthesizer*
Winner of the Geneva International Competition for musical performers, Jack Kripl has toured worldwide as a soloist and performer. As a recipient of two Fulbright Scholarships to Paris, he has studied with Marcel Mule and Nadia Boulanger. After teaching at Michigan State University, the Interlochen Arts Academy, and the University of Michigan, he received a grant from the Martha Baird Rockefeller Fund for Music. Mr. Kripl works frequently on Broadway and in New York recording studios, and is widely known as a music contractor for records, television, and film. His interest in new music led him to be a founding member of the American Saxophone Quartet, dedicated to new music by American composers.

KURT MUNKACSI — *Live Sound Mix*
A long-time member of the Philip Glass Ensemble, Kurt Munkacsi is perhaps the first audio engineer to be treated as a member of a group of musicians. Over the past several years he has focused upon recorded music and is best known as the producer of **Einstein on the Beach**, **The Photographer**, **Glassworks**, as well as the soundtracks/albums for **Mishima**, **Powaqqatsi**, and **Koyaanisqatsi**, which won the 1983 Golden Globe Award for best soundtrack. During his music career he has worked with such varied artists as Ornette Coleman, Don Cherry, John Lennon, Brian Eno, Mike Oldfield, Ray Manzarek, and Polyrock. He recently produced the soundtrack for Paul Schrader's film **Patty** with a score by Scott Johnson.

DORA OHRENSTEIN — *Soprano*
Dora Ohrenstein is a highly versatile artist whose affinity for contemporary literature has led to world premieres and works written for her by American composers. She has appeared as soloist at the Waterloo and Aspen Music Festivals, with the Brooklyn Philharmonic, Clarion Concerts, the Manticore Orchestra, and the Queens Choral Society. As a chamber musician, she has performed with New Band, Gageego, Pomerium, The Western Wind, and the American Saxophone Quartet. The director of Festival Voices, Ms. Ohrenstein has composed and arranged much of the ensemble's material. She is currently working on a project in which new and traditional vocal repertoire is presented in a series of dramatic scenes for performance and theatres on video.

RICHARD E. PECK, Jr. — *Musician*
A saxophonist, composer, and visual artist, Mr. Peck came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined the Philip Glass Ensemble and furthered his studies of music and art at Hunter College. Mr. Peck's visual work has been shown at P.S. 1 and the Holly Solomon Gallery in New York, and at the Contemporary Art Center in New Orleans. In addition, he has recorded his music with the jazz band, Roux.

MICHAEL RIESMAN — *Keyboards*
Michael Riesman is a composer and performer whose activities encompass a broad spectrum of music. He studied at the Mannes College of Music and Harvard University, where he received a Ph.D, and has taught at Harvard and at SUNY-Purhcase. He has received a Fulbright grant and commissions from the Ford Foundation and the Fromm Music Foundation, and has also received support from the National Endowment for the Arts and Meet the Composer. He was composer in Residence at the Marlboro Music Festival and at the Tanglewood Festival, and has conducted performances of his own music at both festivals. He has had performances of his work by such artists as Peter Serkin, Murray Perhaia, the Saint Paul Chamber Orchestra, and the Boston Symphony Chamber Players. Mr. Riesman has recently released a solo album, entitled *Formal Abandon*, on the Rizzoli label. He has been a member of the Philip Glass Ensemble since 1974.

American Repertory Theatre

Robert Brustein
Artistic Director

Robert J. Orchard
Managing Director

Richard Riddell
Associate Director

The American Repertory Theatre (A.R.T.) is a not-for-profit resident theatre, founded by Robert Brustein, which has been active since 1966 as a professional producing organization and a theatrical training conservatory. Beginning its tenth season operating in association with Harvard University, the theatre draws its wide-ranging repertory from new American plays, neglected works from the past, and classic texts re-examined through unconventional productions.

Under the artistic direction of Robert Brustein, the A.R.T. is one of the few resident theatre companies in this country performing in rotating repertory. Over the past nine seasons, the A.R.T. has presented sixty-seven productions in its Mainstage and New Stages series, over forty of which were premieres, new translations and adaptations. It has also presented six Fall Festivals.

A list of American and world premieres at the American Repertory Theatre includes works by Don DeLillo, Christopher Durang, Jules Feiffer, Dario Fo, Carlos Fuentes, Philip Glass, William Hauptman, Milan Kundera, Mark Leib, David Mamet, Roger Miller, Robert Moran, Heiner Müller, Marsha Norman, Keith Reddin, Ronald Ribman, and Robert Wilson, among others. Many of the world's most gifted directors are also associated with the A.R.T., turning their talents to the production of both classic texts and new plays. A partial list of these artists include JoAnne Akalaitis, Andrei Belgrader, Anne Bogart, Lee Breuer, Robert Brustein, Liviu Ciulei, Alvin Epstein, Richard Foreman, Adrian Hall, Michael Kahn, Jerome Kilty, John Madden, Des McAnuff, Jonathan Miller, Tom Moore, Peter Sellars, Andrei Serban, Susan Sontag, David Wheeler, and Robert Wilson.

The A.R.T. tours its productions extensively, both nationally and internationally. Overall, it has performed in twelve international festivals, in seventeen cities in nine foreign countries, and in this country has played in forty-two cities in eighteen states. It represented the United States at the The First New York International Festival of the Arts; 1984 Olympic Arts Festival in Los Angeles; at the International Fortnight of Theatre in Quebec; and at the main festivals in Edinburgh; Asti; Avignon; BITEF (Belgrade and Ljubljana); Israel (Jerusalem, Tel Aviv, Haifa); the Venice Biennale; the Festival d'Automne in Paris (where the French Society of Drama Critics honored Robert Wilson's **Alcestis** with their award for the Best Foreign Production of the year); the Fall Festival at the Teatro Español in Madrid; and at theatres in Amsterdam, Rotterdam, Perugia, and London, where its presentation was filmed and broadcast by Britain's Channel 4. It has undertaken three tours of the Northeast, and has brought its productions to ten Midwestern states in addition to a month-long tour of California.

The Company has also been the recipient of a number of awards and prizes. In 1983 the Theatre's production of **'Night, Mother** won the Pulitzer Prize, the first time the award was made to a play based on a production outside New York. In 1985 Robert Wilson's **the CIVIL warS** was the unanimous choice of the jury for the Pulitzer Prize based on the A.R.T.'s American premiere production; and the Company received the Jujamcyn Award for its outstanding contribution to the development of creative talent for the theatre. Moreover, the Theatre received a special 1986 Tony Award for continued excellence in resident theatre as well as a National Endowment for the Arts Ongoing Ensemble Award.

AMERICAN REPERTORY THEATRE

Fall Festival '89

THE BOYS NEXT DOOR

by Tom Griffin directed by David Wheeler

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Loeb Drama Center
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THE 1989/90 SUBSCRIPTION SEASON

SHAKESPEARE • STRINDBERG • IONESCO • SHAW • BRECHT

THE BALD SOPRANO and **THE CHAIRS**
by Eugene Ionesco
Directed by Andrei Belgrader

Eugene Ionesco invented absurdist comedy and electrified the world with his first play, **The Bald Soprano**. From its seemingly innocent opening scene—a middle-class English couple exchanges middle-class English banalities in a middle-class English drawing room—the play accelerates towards an apocalypse of hilarity. **The Chairs** portrays an old man's desperate attempt to deliver mankind's most important message through a mute orator's speech to an invisible audience. Ionesco's startling blend of farce and tragedy continues to delight audiences as they confront—and laugh at—the wild improbabilities of life.
Joins the repertory November 24

TWELFTH NIGHT
by William Shakespeare
Directed by Andrei Serban

Set in a white marble palace on the shore of an azure sea, Andrei Serban's visionary reinterpretation of **Twelfth Night** will newly explore the interwoven relationships of Shakespeare's oft-seen masterpiece—a luminous and festive comedy that follows the misadverntures of a lovesick maiden who, disguised as a boy, is obliged to woo her own rival in love. Shakespeare plays high romance off low comedy to create a complex world of ribald laughter and ambiguous love. Out of this chaos, Shakespeare weaves some of his most beautiful poetry—musings on the illusions of love and the necessity of folly.
Joins the repertory December 8

MAJOR BARBARA
by George Bernard Shaw
Directed by Michael Engler

In **Major Barbara**, Shaw turns the art of repartee into a dangerous weapon, exploring the fundamental paradoxes of a civilation in which moral purity collides with material need. With mischievous glee, the Irish playwright turns munitions-making into a metaphor for capitalism. One of Shaw's wittiest and most tough-minded plays, **Major Barbara** follows a Greek professor and a Salvation Army lass as they come to realize that scholarship and philanthropy may each be ways of avoiding moral responsibility.
Joins the repertory January 26

THE FATHER
by August Strindberg
Adapted and directed by Robert Brustein

The battle of the sexes has never had a shrewder observer than August Strindberg whose plays examine the destructive energy unleashed in the struggle for supremacy between men and women. One of the great works of modern drama, **The Father** traces with harrowing power the anguish, torment, and eventual insanity of a man who wages war with his wife over household domination, as symbolized by the education of their only daughter. Who will control the daughter's mind, father or mother? Strindberg shows with unrivalled brilliance how the will to power can kill the greatest love.
Joins the repertory February 9

THE CAUCASION CHALK CIRCLE
by Bertolt Brecht
Directed by Slobodan Unkovski

A fairy tale parable and one of Brecht's most appealing and warmhearted texts, **The Caucasian Chalk Circle** dramatizes the stubborn nature of love and the problematical nature of justice. Against a broad panorama of colorful characters, Brecht presents two of his most delightful, most human creations: Grusha, the peasant girl who sacrifices herself to save a child, and Azdak, the world-wise judge who believes that if you want justice, you'd better be able to pay for it. A panoply of romance, comedy, thrills, and intrigue.
Joins the repertory May 1

Season subject to change

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CONSTRUCTIVIST MUSIC & PERFORMANCE

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CONSTRUCTIVISM

Although the term Constructivism did not become popular until the twenties, it also referred to a number of earlier abstract art and musical pieces that were "constructed" rather than "divinely inspired." By 1921, Constructivism had taken on political overtones and agitated for industrialization in the Soviet Union. Machine-like efficiency and the growth of the New Soviet Man became favorite themes in all Constructivst works of art.

Like Expressionism in Germany, theatrical Constructivism took on odd and conflicting shapes. Competing directors like Meyerhold, Foregger, Eisenstein, Boris Ferdinandov and the FEKS group saw their function as creating a new performance mode that paralleled graphic and literary Constructvism. Between 1921 and 1925, hundreds of productions in Moscow blended Bolshevik propaganda--usually in a satiric or melodramatic frame--with abstract and mechanized movement and scenic design. With the implementation of political controls in the second half of the 1920s, and the rise of amateur groups as well as the mass interest in the feature length film, the attraction of theatrical Constructivism waned. The only exception was in scenic design which continued to reflect Constructivist influences well into the thirties.

In music, the term Constructivism referred to the experimental works of the 1920s in which "geometric" systems were used to "construct" compositions. The Russian avant-garde composers of the Constructivist period were strongly influenced by such Western innovators as Schoenberg, Bartok, and Hindemith, and by the emigre Russian composers, Stravinsky and Prokofiev.

OCTOBER 6 THRU9
PROGRAM ONE

MUSIC OF NIKOLAI ROSLAVETZ

- Sonata No. 1 for Violin and Piano (1913)
  Allegro non troppo

- Three Compositions for Piano (1914)
  I. Adagio
  II. Agitato con passione
  III. Allegretto grazioso

- Meditation for Cello and Piano (1921)

- Sonata No. 5 for Piano (1923)
  Allegretto con moto--Agitato scherzando

(Guillermo Figueroa, violin; Jerry Grossman, cello; Sarah Rothenberg, piano)

PERFORMANCES FROM THE THEATRE OF NIKOLAI FOREGGER

- Tafiatrenage Exercises (1921-1926)

- MACHINE DANCE #4 *(1922)*

- MASTFOR Sketch "The Train" (1922)

- Good Treatment for Horses by Vladimir Mass: Act III (1922)
  Set Design by Sergei Yutkevich; Costumes by Sergei Eisenstein

- MACHINE DANCE #76A *(1923)*

(Jill Becker, J. David Brimmer, James Curley, John Fleming, Shelia Hecht, Mark Lesly, Matt Mitler, Robyn Mundell, Lenard Petit, Danny Sandford, Louise Smith, Scott Willingham, Barbara Wolkoff, Dianne Wortis)

N I K O L A I
R O S L A V E T Z

NIKOLAI ROSLAVETZ (1880-1944), extended the harmonic and polyrhythmic techniques of Scriabin. Because of his experiments with serial techniques, he was knows as the "Russian Schoenberg." Relatively unknown prior to the Revolution, Roslavetz became a powerful and controversial figure in the Soviet music world during the 1920s when his theories promoting a new harmonic structure to reflect the changing social order were widely published and discussed. A dedicated Marxist, he composed a number of simple, tonal agit-prop songs, while continuing his serial work independently. His support of Schoenberg's music met with severe criticism. Accused of "bourgeois ideology," Roslavetz started his own music journal in 1924, with the daring motto, "Music is music, not ideology." He disappeared from the music scene in 1930 and died in oblivion.

Roslavetz's impact on American music was recently mentioned by Elliott Carter in discussing his own work: "The initial influence may have been the constructivism prevalent in American music in the twenties and thirties, somewhat related to Scriabin, Roslavetz and the Schoenberg school. Ives, Varese, Ruggles and Ruth Crawfurd all had certain tendencies in that direction, as did Copland and Sessions. . . ."

N I K O L A I
F O R E G G E R

"Actors! Directors! Don't look around you for inspiration.
We have only one teacher: THE MACHINE."

NIKOLAI FOREGGER (1892-1939) is largely forgotten today although he was once hailed as a leading proponent of Soviet revolutionary culture. Before a fire mysteriously destroyed his Moscow theatre, MASTFOR, in 1924, Foregger enjoyed the support of Russia's major Constructivist artists and poets, including Mayakovsky and Osip Brik. Foregger's style, which combined abstract art, popular music, eccentric movement, and bizarre theatrics, confounded many of Moscow's critics: were they watching theatre or dance? In many ways, Foregger's work prefigured contemporary performance art.

A philology student from the Ukraine, Foregger seemed an unlikely pioneer in abstract movement; but Moscow in 1921 was filled with unlikely innovators, such as Sergei Eisenstein and Sergei Yutkevich, both of whom began their careers at MASTFOR. Using a revue format, Foregger's productions, often written in collaboration with Vladimir Mass, alternated between grotesque and sometimes sharply political satire and Machine Dance. Although MASTFOR had a wide and even well-placed following, it quickly ran afoul of the Soviet authorities.

Even after MASTFOR's demise, Foregger's Machine Dances were widely imitated across the Soviet Union and elseqhere. Presented in this program is a demonstration of Foregger's psycho-physical acting technique of tafiatrenage.

CONSTRUCTIVIST **THEATRE POSTERS**

The advent of Constructivisim in the theatre in the early 1920s revolutionized not only stage design but the theatre poster as well. Just as in other areas of graphic arts, it wasn't long before colorfully bold lettering in striking visual patterns replaced the ordered rows of black script of the traditional Russian theatre poster.

As with Constructivist stage design, it was also Meyerhold's theatre that led the way in transforming the theatre poster, inspired largely by the work of two women artists: Liubov Popova and Varvara Stepanova.

The simple block lettering of the projections Popova created for Meyerhold's 1923 production of The Earth in Turmoil set a pattern for clarity and simplicity that was widely imitated. Even more important and lasting in their influence were Stepanova's 1922 posters for the production of The Death of Tarelkin at the Meyerhold Theatre for which she also designed the costumes and scenic constructions. Here could be seen all of the attributes we have come to associate with Constructivist graphics: block lettering, the use of bullets, bars and other geometric forms to direct the eye of the viewer in reading the text, and striking color combinations.

The demands of the repertory system in the Meyerhold Theatre prompted the production in the 1920s and 1930s of a seemingly endless array of posters. The examples in this exhibition testify to the ingenuity of the unknown artists who, inspired by Popova and Stepanova's designs, met this need in the period from 1924 to 1935. Included are posters and broadsides announcing the Moscow premieres of most of Meyerhold's major productions as well as those created to advertise the theatre's performance schedule on its various tours to other cities around the country.

THEATRE ON FILM

OCTOBER 8 AND 15
SCREENINGS: 3:00PM

OCTOBER 13 THRU 16
PROGRAM TWO

MUSIC OF ALEXANDER MOSSOLOV

- Newspaper Announcements (1926)
  (performed in Russian and English*)

- Sonata No. 5 for Piano (1925)
  Lento grave--Allegro affanto
  Elegia: Lento
  Scherzo marciale: Presto, con fuoco
  Adagio languente e patetico

- Legende for Cello and Piano (1924)

(Cynthis Rose, mezzo-soprano; Jerry Grossman, cello; Sarah Rothenberg, piano; *translated by Daniel Pincus)

THEATRE OF VSEVOLOD MEYERHOLD

- Biomechanical Exercises (1921-1927)
  Stab with the Dagger
  Throwing the Stone
  Slap on the Face
  Leap to the Chest

- D.E. by M. G. Podgaetsky: Episode One (1924)
  Sets and costumes by Ilya Shlepyanov

(Jill Becker, J. David Brimmer, James Curley, John Fleming, Shelia Hecht, Mark Lesly, William McLaughlin, Matt Mitler, Robyn Mundell, Lenard Petit, Danny Sandford, Louise Smith, Scott Willingham, Barbara Wolkoff)

ALEXANDER MOSSOLOV

ALEXANDER MOSSOLOV (1900-1973) became internationally famous in the 1930s for his orchestral work, "The Iron Foundry," which was performed in Hollywood Bowl in 1932. Extremely prolific as a young man, Mossolov composed over thirty works in the period 1924-1926. His use of collage, ostinato and tonal references ally his music with early Stravinsky and Prokofiev, and his innovative piano writing brings to mind the piano works of Messiaen, written in the 1940s. Mossolov's extroverted and intense works of the 1920s form a vivid musical parallel to the visual Constructivism of the artists Rodchenko and Popova.

Celebrated abroad as the "Soviet enfant-terrible," Mossolov came under increasing criticism in the Soviet Union for "excessive modernism." The pressure of this criticism in the early thirties caused him to stop composing for several years, during which he supported himself as a pianist. In 1936, Mossolov was expelled from the Composers' Union for alcoholism. He spent the last 37 years of his life researching folk melodies in the provinces and composing in a folk idiom. He died in obscurity, associated only with the Northern Folk Choir.

V S E V O L O D
M E Y E R H O L D

VSEVOLOD MEYERHOLD (1874-1940) is now considered one of the greatest innovators in the twentieth-century theatre. His ingenius and militantly anti-realistic productions in the 1920s influenced such avant-garde practitioners as Brecht and Piscator as well as many present-day directors. Born in Penza, Meyerhold began his career as an actor with the Moscow Art Theatre, but soon turned to directing, first in the provinces and then in St. Petersburg. After the Revolution, Meyerhold moved to Moscow where he quickly established himself as a foremost member of the avant-garde. Viewing the play as a mere pretext for grandiose spectacle, Meyerhold invented new techniques of acting and a system of actor training called Biomechanics, a program of precise psycho-physical exercises to assist the actor in finding a new expressiveness in scenic movement.

Following his 1922 landmark production of The Magnanimous Cuckold, with its utilitarian set designed by Liubov Popova, Meyerhold was hailed as the father of theatrical Constructivism. As he later wrote, the production was to be the prototype of "a new form of theatrical presentation with no need for illusionistic settings or complicated props, making do with the simplest objects at hand and transforming a spectacle performed by specialists into an improvised performance which could be put on by workers in their leisure time."

Cuckold was followed by a series of other Constructivist-inspired productions at the Meyerhold Theatre, culminating in D.E., which premiered at the Meyerhold Theatre on June 15, 1924. Based on Ilya Ehrenburg's novel The D.E. Trust--The History of the Fall of Europe, and Bernhard Kellermann's The Tunnel, it details an attempt by American millionaires to destroy Europe, only to be foiled by a victorious Red Army that arrives in Manhattan via a transatlantic tunnel. Using movable wooden walls and screens for projected titles, Meyerhold turned the production into a cinematic montage alternating jazz and dance-filled scenes of Western decadence with Soviet scenes showing young Komsomols demonstrating Biomechanical exercises and acrobatic polkas. Extremely popular with audiences, if not with the official critics, D.E. was one of the last purely Constructivist theatre pieces to be seen on the Soviet stage.

GUILLERMO FIGUEROA (violinist) has appeared as soloist with the Brandenberg Ensemble, the Puerto Rico Symphony, the Casals Festival, and the New York String Orchestra, and is a member of the Orpheus Ensemble. In 1979, he won first prize in the Washington International Competition and was a finalist in the Munich Competition. Mr. Figueroa studied at the Julliard School with Oscar Shumsky.

JERRY GROSSMAN (cellist) studied with Benjamin Zander and at tis Institute of Music with David Soyer. His association he Marlboro Music Festival includes tours and recordings. He has been a ember of the Orpheus Ensemble and Speculum Musicae, and has appeared as guest artist with the Guarneri Quartet. Recordings with pianist Diane Walsh include works by Kurt Weill, Dohnanyi, Prokofiev, Bartok and Janacek for Nonesuch Records. Mr. Grossman teaches at SUNY, Purchase and at the Curtis Institute.

CYNTHIA ROSE (mezzo-soprano) a winner of the Metropolitan Opera Auditions, is currently on the roster of the New York City Opera and has appeared with many regional companies. Recent concert appearances include the Little Orchestra Society, St. Luke's Chamber Ensemble and Tanglewood on Parade. On November 1, Ms. Rose will appear with Continuum in a concert of contemporary Russian music.

SARAH ROTHENBERG (pianist), a graduate of the Curtis Institute of Music, has appeared as soloist and chamber musician in the United States and Europe. New York performances include concerts at Alice Tully Hall and Avery Fisher Hall, as well as cable TV and radio broadcasts. She frequently performs the works of her husband, composer Bruce Adolphe. Ms. Rothenberg studied with Seymour Lipkin, Mieczeslaw Horszowski, Herbert Stessin and Yvonne Loriod-Messiaen.

ANDREW VIOLETTE (pianist) is a performer-composer. He has written over 40 pieces, one of which, a piano sonata will be premiered at Merkin Hall on Halloween night.

JILL BECKER (I: Soviet Woman, Cabaret Dancer; II: Flapper) is a choreographer and founder of Jill Becker Dance Company.

J. DAVID BRIMMER (I: Porter, Professor; II: Jens Boot) is a member of the New York street theatre, Questers & Jesters. He recently performed in the reconstruction of Meyerhold's The Magnanimous Cuckold at the Guggenheim Museum.

JAMES CURLEY (I: Odessa Director; II: Oscar Jubs) appears as Prince Charles in the forthcoming TV pilot "Donna Wanna." He played the leading role of Bruno in Meyerhold's The Magnanimous Cuckold at the Guggenheim Museum.

JOHN FLEMING (I: Drunk; II: Teems) is a member of Otrabanda Theatre Company and Ping Chong's Fiji Co. On October 29, he will be seen at Alice Tully Hall in the Early Music Ensemble's Roman de Fauvel.

SHELIA HECHT (I: Odessa Lady; II: The Pedicure) is a member of The Actors' Club Theatre. She performed in The Magnanimous Cuckold at the Guggenheim Museum.

MARK LESLY (I: Station Manager, Komsomol Boy; II: Actor) founded Questers & Jesters. He previously worked with the Bond Street Theatre and La Compagnie de Mime Johnny Seitz. He is a mime, juggler, acrobat and martial artist.

WILLIAM MCLAUGHLIN (II: William Hardayle) worked with the Chicago City Limits from 1977 to 1982. He has directed for Manhattan Cable's "Videosyncracies" and currently performs with the Improvisational Company Third Party.

MATT MITLER (I: Dandy Poet; II: Inventors 1-7) studied and performed in Europe for four years. A stand-up comedian, he can be seen every Sunday at Folk City and will appear as "the good teenager" in the forthcoming horror film Fall Break.

ROBYN MUNDELL (I: Chekist, the Militiawoman; II: Hardayle's Secretary) is a founding member of the Village Theatre Co. She has appeared in films and TV commercials in Montreal.

LENARD PETIT (I: Wastrel, Bustler; II: The Barber, Epic Dancer) is the coreographer for the Constructivist performances and co-creator of the Foregger program.

DANNY SANDFORD (I: Cabaret M.C.; II: Hubert Twhite) has performed, designed and directed over 50 performances in Mexico, India, Canada and the U.S. He will be co-directing an environmental theatre event in New York in November.

LOUISE SMITH (I: Redhead, KKK Dancer; II: Actor) has been a member of Otrabanda Theatre Company since 1977. She has been seen in productions by Ping Chong, Michael Kahn, Ralph Lee, Liz Swados, and Julie Taymor.

SCOTT WILLINGHAM (I: Sailor; II: Actor) has acted and danced with Limbo Theatre Collective in two multi-media pieces and is a founding member of Cynergy Dancers. He performed in The Magnanimous Cuckold at the Guggenheim Museum.

BARBARA WOLKOFF (I: Isadora; II: Miss Selma) has worked with the Ridiculous Theatrical Co. and the Limbo Theatre Collective.

DIANNE WORTIS (I: Peasant Woman) is a student at New York University's Experimental Theatre Wing.

EWA L. KOENIG (assistant costume designer) is a professional theatrical designer from Warsaw.

J. P. ZALESKY (assistant scenic designer) is a photographer and scenic designer from Warsaw.

HANNA BAKULA (scenic designer) was born in Poland, where she painted and taught design at the Warsaw Academy of Fine Arts. Her work has been exhibited throughout Europe and can be seen currently at the Spring Enamel Gallery in SoHo.

MEL GORDON (director) is a writer and director. He recently staged Meyerhold's The Magnanimous Cuckold at the Guggenheim Museum. His next re-creation in collaboration with Alma Law will be Meyerhold's The Death of Tarelkin.

ALMA LAW (artistic director and producer) is a theatre historian, translator and producer. She recently produced Meyerhold's The Magnanimous Cuckold at the Guggenheim Museum and the forthcoming Victory Over the Sun at the Brooklyn Academy of Music.

LENARD PETIT (choreographer) has choreographed dances and movement pieces for companies in New Orleans, Boston, Washington, D.C. and New York. He has been a principal performer with Hercules No. 13, Otrabanda Company, Archaesus Theatre Ensemble, and Creation.

SARAH ROTHENBERG (music director).

We wish to express our deep appreciation to the following persons and organizations for their invaluable assistance in making these performances possible: Bruce Adolphe, American Composers Alliance, Milton Babbitt, Boelke Bomart Music, Elliott Carter, Richard Dallet, Stella Duff-Ogonkova, European-American Music, Aleksandr Fevralsky, Howard Halle, Anna Mass, Vladimir Mass, Donna Meeks, Jacques Monod, Evangeline Morphos, George Perle, Liudmila Semyonova, Elizabeth Wilson.

Prozodezhda for the Biomechanical exercises designed by Liubov Popova. Recreated in 1981 by Erika Hoffmann-Koenige, designer for Van Laack, Europe.

These programs of Russian Constructivist Music and Performance are dedicated to Nikolai Foregger, Vsevolod Meyerhold, Alexander Mossolov and Nikolai Roslavetz, pioneers of Russian revolutionary art all of whose careers were cut short in the purges of the 1930s.

The recreations of Constructivist performance are based on archival and other original materials including texts, photographs and interviews with participants of the original performances.

The Biomechanical exercises were recreated by Mel Gordon and Alma Law.

The Tafiatrenage exercises were recreated by Mel Gordon and Lenard Petit.

John Fleming assisted in the reconstruction of the Machine Dances.

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